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THE
American Harmony :
O R,
Royal Melody Complete.

IN TWO VOLUMES.

VOL. I. CONTAINING,

- I. A *New and Correct* INTRODUCTION to the Grounds of MUSICK, *Rudimental, Practical and Technical.*
II. A *New and Complete* Body of CHURCH MUSICK, adapted to the most select Portions of the Book of PSALMS, of either *Versions*; with many *Fuging Chorus's*, and *Gloria Patri's* to the whole.
III. A *New and Select Number* of HYMNS, ANTHEMS, and CANONS, suited to several Occasions; and many of them never before printed; Set by the greatest *Masters* in the World.
The Whole are Composed in *Two, Three, Four, and Five Musical Parts*, according to the nicest *Rules*; consisting of *Solo's*, *Fuges*, and *Chorus's* correctly set in *Score* for *Voices* or *Organ*; and fitted for all *Teachers, Learners, and Musical Societies, &c.*

The SIXTH EDITION, with Additions.

By WILLIAM TANSUR, Senior, *Musico Theorico.*

Pf. cxlix. { O Praise ye the LORD, prepare your glad Voice; His Praise in the Great Assembly to sing, } Ver. 1.
 { In our Great CREATOR, let Iſr'el rejoice; And Children of ZION be glad in their KING. }

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An Alphabetical T A B L E of TUNES, HYMNS, and ANTHEMS.

A LL-Saints Tune
 St. Asaph Tune
 Axminster Tune
 Angles Hymn
 Belford Tune
 Bangor Tune
 Broomsgrove Tune
 Beminster Tune
 Barby Tune
 Bedford Tune
 Binchester Tune
 Bleaheim Tune
 Babylon Tune
 Christ-Church Tune
 Chesterton Tune
 Dunchurch Tune
 St. David's Tune
 Dorchester Tune
 Durham Tune
 St. David's (New)
 St. Edmund's Tune
 Ewell Tune
 Exeter Tune
 Evening-Hymn
 Falmouth Tune
 Guilford Tune
 Hexham Tune
 Hartford Tune
 Kimbolton Tune
 St. Katherine's Tune
 Kingston Tune

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 Lemster Tune
 St. Luke's Tune
 St. Martin's Tune
 Manchester Tune
 St. Michael's Tune
 Marlborough Tune
 Mansfield Tune
 Morning-Hymn
 Newbury Tune
 St. Neor's Tune
 Oakham Tune
 Rugby Tune
 Rutland Tune
 Rothwell & Morley Hymn
 Ryhall Tune
 Sion Tune
 Savoy Tune
 Torrington Tune
 Tamworth Tune
 Trinity Tune
 Upminster Tune
 Uppingham Tune
 Winchester Tune
 Workfop Tune
 Windsor Tune
 Westerham Tune
 Wendover Tune
 Yaxley Tune
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 Chelmsford 84 \$ Quinzay 92
 Darlington 88 \$ Utoxeter 92
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The P R E F A C E.

PRAISE and *Thanksgiving* is a bounden and indispenfable *Duty* from all Men unto God for ever, for all his
 A Graces, Mercies, and Benefits towards us; and is by Him accepted as the *bighest Part of Divine Worship*; so
 has it been held in the greatest *Reverence, Honour and Esteem*, by the most *learned, holy, and virtuous* Peo-
 sons in all Ages; and by most *Religions* in the known World.

And as *Musick* is its *Co-partner*, it is no less esteemed; but has the *Superiority* of all other *Arts* and *Sciencess* whatsoever, by Reason it is employed in the *bighest* Office that can be performed, by either *Men* or *Angels*; whereby we sound forth the *Praise and Glory* of the great *AUTHOR* of all created *Harmony*, &c. &c.

PRAISING of God is as early as the *Creation* itself, for when *JEHOVAH* had laid the *Foundation* of the *Earth*,—the *Morning Stars sang together, and the Sons of Men shouted for Joy*. This plainly shews us our *Duty* on *Earth*; and, that it was God's holy Will at the first *Creation*, that we should celebrate the *Praises* of *JEHOVAH* by *Singing*; which is a *moral Duty*.

The *Royal Psalmist* *KING DAVID*, our Great *Master*, whom we imitate, (though but faintly for want of his *Hours*) was not only a Man after God's own Heart, but was also the greatest *Promoter* of it that ever lived; who seldom met without a *Psalm* in his Mouth, or an *Instrument* in his Hand; in whose *Musick* was such sweet, sacred, and charming Power, that it drove the evil Spirit from *Saul*;—and *Elisha* brought the holy Spirit upon himself; which *Examples* plainly demonstrate, that no evil Spirit cares to abide where *Musick* or *Harmony* is settled: And certainly, when it is composed into a sweet and regular *Composition*, suitable to the *Subject*, it renders it more fit for the *holy Spirit* to work upon, and convey more Truth to the Understanding.

Hence it is, that all must allow *Musick* to be the *Gift* of God, as a true Representation of the sweet *Consent* and *Harmony*, which his infinite Wisdom hath made, in the first *Creation*; and is given to us as a *Temporal Blessing*, both for his Service, and our own *Recreation*, after hard Labour and Study.

In our SAVIOUR, and his *Apostles* Time, *Psalmody* was also recommended as a Christian Duty; for St. *Paul* says, *Exhort ye one another in Psalms, Hymns, and spiritual Songs, Singing and making Melody in your Hearts, unto the LORD—I will sing with my Spirit and with Understanding also.*—And St. *James* says, *If any be afflicted, let him pray; and if any be merry, let him sing Psalms.*—

There is scarce any *AUTHOR* in *holy Writ*, but recommends this *Duty*; as incumbent unto Men, almost in every Part of *Scripture*; which are here too tedious to mention. Holy *David* often cries out, *O that Men would praise the LORD for his Goodness and for his wonderful Works to the Children of Men—O sing unto the LORD a new Song: Sing unto the LORD all the Earth—Blessed are they that can Rejoice in thee, O LORD, for they shall walk in the Light of thy Countenance.*—And also all primitive Writers in Times of Old, greatly encouraged this *Divine* and noble Art.

GOD also sent his great and heavenly Quire of Angels, to usher in the Birth of his Son *Jesus Christ*, with these Words, *Glory be to God on High, Peace on Earth, and Good-will towards Men, &c.*

Singing of *Psalms* is a Duty and Office angelical, and greatly recommended to us to practice as a Gospel Ordinance; and that we should always with one Mind and one Mouth glorify God with the Voice of Melody. Whenever I sing my self, methinks, the very Motion that I make with my Hand to the Musick, makes the same Pulse and Impression on my Heart; it calls in my Spirit, it diffuses a Calmness all round me; it delights my Ear and recreates my Mind, it fills my Soul with pure and heavenly Thoughts, so that nothing is near me but Peace and Tranquility; And when the Musick sounds sweetest in my Ear, Truth flows the clearest into my Mind.

And as Divine Musick excelleth all other Arts in the known World, and is deemed a heavenly Exercise and standing Part of Devotion, how much the more ought we to endeavour the true Knowledge of it, to perform it decently and in good Order: And to follow the Examples of all good Men who have taken such Pains to recommend it.

It may be further added, from the Experience of many good Authors, that where *Psalmody* is most used, these Churches are generally the most filled: It having a great Influence over the Minds of most People, especially Youth; and keeps them from many Vices on the Lord's Day. It is a great Preservative to Health, it strengthens the Breast, and clears the Lungs. It helps a stammering Speech (as I know by Experience) to a true Pronunciation of Words; and is the only Way to Knowledge, where Nature has bestowed a good Voice, which excelleth all Instruments; and the better the Voice is, the better it is to serve God withal; it being given us for the very same End.

Singing

Singing is acceptable to God at all Times, and in all Places : For the Lord heard Paul and Silas, at Midnight when they were in Prison and the Prison Doors were opened, and their Bands were loosed, &c. This very Instance one would think is sufficient to make the most hardened Contemner of this Ordinance leave off railing against it. It is a great Scandal to our Religion, which is the purest in the World, if rightly understood, to see how greatly *Psalmody* is neglected ; and where it is a little minded, it is carried on quite different to what was intended : For instead of being done with good *Oeconomy*, *zealously*, and with a *willing Mind* ; it is either done *Lazily*, or with *Cavilling*, and *Self-Conceit*, which renders it *consequenceless* enough ; as I know by daily Experience, from near 40 Years Practice, in divers Countries, in this Kingdom.

If this one *Remedy* was well applied, (as I said before in another *Treatise*) it might in some Measure, work a *Reformation* ; i. e. First, that Persons of the *Highest Rank*, would more *encourage* it, then would the lower Class naturally follow their *Good Examples*, either for *Love*, or for *Fear* ; by which Means we should have better *Performances*, larger *Congregations*, and our *Religion* more *flourishing*, instead of a daily Decay.

Secondly, That all Churches had Places for their *Quires* convenient Encouragement to persevere in Performance, and be furnished with able and skilful Masters, regularly qualified for so good an Undertaking.

From what has been said, by good and holy Men, concerning this great Duty, let us all endeavour to follow their good Advice and pious Examples ; and daily strive to suppress all Opponents as would hinder our Devotions ; whereby we may attain a more sure and eternal Weight of Glory, &c.

But to promote the Praise and Glory of God, as far as I am able, I have laid down a short and easy Introduction to the Grounds and Principles of Musick ; wherein nothing that is useful for this Book is omitted.

2d. I have adapted good and agreeable Musick to the best Portions of the PSALMS of David, of either Versions ; which is neither too dull, nor yet too gay ; but such as well becomes the Subject of the Words ; with many *Fuging Choruses*, which may be omitted, where *Voices* can't be had to perform them according to Art.

3d. For the farther promoting of DIVINE MUSICK, I have laid down, A new and select Number of Divine HYMNS, easy ANTHEMS and CANONS, now in Vogue ; compos'd in Two, Three, and Four, Parts ; and have set the Whole in Score for *Voices* or *Organ*, &c. which I hope will be as useful as intended, &c.

An Explanation of the most useful TERMS that are generally used in MUSICK.

A *DAGIO*—A very flow Movement.
Affettuoso—very Tender and Affectionate.
Allelujab—PRAISE THE LORD.
Also, Altus—The Counter-Tenor.
Arfin and Thefin—Rising and Falling.
Bass—The lowest foundational Part.
Binary—up, and down, both Equal.
Cadence—All Parts making a Close.
Cantu—The Treble, or highest Part.
Canon—A perpetual Fuge.
Chant—To sing. Also the Church Tune.
Chorus—All parts moving together.
Close—All parts ending in Harmony.
Counter-Tenor—Between Treble and Demi—The Half. (Tenor.)
Diapason—A perfect Eighth.
Diapente—A perfect Fifth.
Diatessaron—A perfect Fourth.
Diatonick—The common Scale.
Divoto—In a devout Manner.
Eccho—Soft, like an Eccho.
Epachord—A Seventh.
Encore—over again, more still, yet.
Exempli Graia, Ex gr—As for Example.
Fin—The last, or finishing Note.

Forts—Loud.
Fortissimo—very Loud.
Fuge—Notes flying after, of the same.
Gratioso—Graceful, and agreeable.
Granda—very grand, or the greatest.
Gravisonus—very grave and solid.
Harmonick Sounds—Sounds agreeable.
Haut Contra—The Counter-Tenor.
Hemi—The Half.
Hixachard—A Sixth.
Imperfect—Cords of the lesser Intervals.
Interval—The Space between Sounds.
Inharmonical—Sounds disagreeable.
Lamentatone—Lamenting and grave.
Languissant—In a languishing Manner.
Largo—A middle Movement of Time.
Major—The greater. NO 61
Medius—The Counter-Part.
Minor—The Lesser.
Moderatio—Of a moderate strength.
Musico-Theorico—A Person who studies Musick, writes Treatises, and explains dark Passages therein; and publicly gives Instruction by Practice.
Nota Bene—Note well, or mark well.
Obave—A perfect eighth, of 12 Semitones.

Organs—The Organ Part.
Piano—Soft and sweet like an Eccho.
Presso—Quick.
Pitno—Full, or altogether.
Quarta—Four Parts in Score.
Reffs & Reffro—Forwards, & Backwards.
Replica, Represa—Let it be repeated.
Score—All Parts standing Bar against Bar.
Semi—The Half.
Semitonick—The Octave divided into 12.
Solo, Solus—Alone (Sounds).
Sharp—Sounds sharp and cheerful.
Syncopation—Sounds driven thro' the Bars.
Tact—Silence.
Tenderment—In a tender Manner.
Transposition—Removing from one Key to another.
Treble—Threefold the 3d Octave above the Bass.
Tripla—Time moving by Threes.
Tutti Tutti—All Voices together.
Velox—Very quick.
Vivace—Quick, gay and lively.
Vibration—Shaking or Trembling.
Vigorefo—with Life and Vigour.
Voss Solo—A single Voice.

CHAP. I.

Of the GAMUT, and its Use: And of CLIFFS.

THE sole Subject of this following Discourse is *SOUND*; which *Art* or *Science*, is called *Musick*, which may be performed, or made, either by a natural *Voice*, or an artificial *Instrument*; which *Art* may be properly summ'd into these Three following *Heads*, viz. *TUNE*, *TIME*, and *CONCORD*.

TUNE, is regulated by the *Scale* of *Musick*, called the *GAMUT*; which gives a true Distinction of all *Sounds*, or *Tunes*, either *Grave* or *Cheerful*.

TIME, is comprehended and understood by *Marks* or *Characters* called *NOTES*; which being fixed regularly on the *Lines* and *Spaces* of the *Gamut*, guideth the Performer to a true and exact Movement of *Time*, either *Quick* or *Slow*; which when performed by *Voice*, or *Instrument* alone, 'tis called *MELODY*.

CONCORD is when two, three, or more *Sounds*, are performed together in *Musical Concordance*; there being the Distance of 3, 5, 8, or more *Notes* above another; which when regularly composed together, 'tis called *HARMONY*, i. e. *Three in One*.

The true *Nature* and *Use*, of these three *Heads*, I shall endeavour to demonstrate; and all their useful *Branches* thereunto belonging, in a plain familiar Method, in the *Eight* following *Chapters*.




Sect. i. Of the GAMUT, &c.

THE *Scale* of *Musick*, as Authors report, was Composed about the Year 960, by *Guido Arctinus*, a Monk of *St. Benedict's* Order, who first received it from the *Greeks*, and afterwards reduced it into the Form as it now appears, when he placed this *Greek Letter* Γ , at the Bottom of the *Scale*, from whence it took its Name, which was called *Gamma*, or *GAMUT*, but in *English* *G*, which shewed from whence he did derive it.

This *Scale* contains all the Degrees of *Sound*, which is the *Grammar* or *Ground-work* of all *Musick*; without which Knowledge can be gained in this *Noble* and *Divine Science*. Therefore, I shall first set down, and afterwards explain in

A New INTRODUCTION.

The SCALE of Musick, called the GAMUT.

G solreut in Alt		sol	TREBLE, or TENT.
F faut	-----	fa	
E la		la	
D lasol	-----	sol	
C solfa		fa	
B fabemi	-----	Mi	TENOR, or CONTRA-TENOR.
A lamire		la	
G solreut	Cliff 	sol	
F faut		fa	
E lami	-----	la	
D lasols		sol	BASSO, or BASS.
C solfaut	Cliff 	fa	
B fabemi	-----	Mi	
A lamire	-----	la	
G solreut		sol	
F faut	Cliff 	fa	
E lami		la	
D solre	-----	sol	
C faut		fa	
B mi	-----	Mi	
A re		la	
Gamm	-----	sol	

EXPLANATION.

The SCALE is divided into three Parts, each Part including five Lines; in which you have a Name for every Line, and every Space; they being either a whole or half Tone distant, one from another: And when your Notes are set on any of them, you must call them by that same Name as is given to that Line or Space.

Observe, that every eighth Letter, (together with its Degree of Sound) bears the same Name as was before; the Scale being founded on no more than seven Letters, viz G, A, B, C, D, E, F, and then G again; for every Eighth is the same, upwards, or downwards.

This SCALE you must learn perfect by Heart, so that having the Name of every Line and Space perfect in your Memory, you may readily call your Notes in any of them.

Observe also that all Notes that shall ascend above F-faut, in the Treble, are called Notes in Alt; and all Notes that descend below Gamut in the Bass are called Doubles, as Double-F-faut, Elami Desols, &c.

Sect. 2. Of the several CLIFFS, and their Use.

IN the foregoing Scale of Musick, there are three several Marks or Characters, called CLIFFS; one of which is always (or ought to be) placed at the Beginning of every Stanza, or Line of Musick; in order to shew you what Part it is, whether Treble, Tenor, or Bass, &c. which Characters give to the Line, whereon they are fix'd, the Names of either G, C, or F; whereby you may find the Names of all the rest in their proper Order, both above and below it; which Mark, or Cliff, is like a Key or Inlet to the SCALE of Musick; for every Change of Cliff, changeth the whole Order of the Scale, &c.

1. The Bass, or F-saut Cliff is generally set on the second Line from the Top: It gives to its Place the Name F, and when sung called Fa.
2. The C-sol saut Cliff, is mostly used for the Counter-tenor or inner Part, and may be set on any of the four lowest Lines: It gives to its Place the Name C, and when sung called Fa.
3. The G solreut Cliff, may be used for either Treble or Tenor, or for any inner Parts, and is commonly set on the second Line from the Bottom: It gives to its Place the Name G, and when sung called Sol.

For the practical Scale of Musick, on the five Lines, vocal and instrumental, in the three usual Cliffs, see Page 7th.

N. B. That in the Compass of every eight Notes, there are two of them called semi, or half Tones, which are from Mi to Fa, and from La to Fa; there being a Bar drawn between them. Suppose a whole-Tone be an Inch, the half-Tone is but half an Inch, which is a mathematical Demonstration.

{ Learn first by Cliffs to call your Notes, both Lines and Spaces right, }
 { Then learn in time to ground your Skill in Musick's sweet-Delight. }



CHAP. II. Of the Names and Measures of the Notes, and their Rests and Use.

THIS Scale comprehends the six several Sorts of Notes used in Musick, with their Rests under them; of which I shall discourse and begin with.

1. The Semibreve whose Length and Proportion of Time is as long as you may leisurely tell 1, 2, 3, 4. by the slow Motion

Motion of the Pendulum of a Large Chamber-Clock, or any other Pendulum of the like Proportion, it being the longest Note of any now in use, tho' formerly it was the shortest. It is the Measure Note, and guideth all the rest.

2. The Minim is but half the Length of the Semibreve, having a Tail to it.
3. The Crotchet is but half the Length of the Minim, having a black Head.
4. The Quaver is but half the Length of the Crotchet, having the Tail turn'd up.
5. The Semiquaver is but half the Length of the Quaver, having the Tail turn'd up with a double Stroke.
6. The Demisemiquaver is but half the Length of the Semiquaver, having the Tail turn'd up with a treble Stroke which is the shortest Note now used in Musick.

Rests are Notes of Silence, which signify that you must rest, or keep silence, so long as you would be sounding one of the respective Notes. For the Names of the Notes, see Page 7th.

Of other CHARACTERS used in MUSICK.

1. A Flat is a Mark of Contraction, and causeth any Note it is set before that riseth a whole Tone, to rise but half a Tone: I mean to flat or sink it half a Tone lower than it was before, the same as from Fa to La, or Fa to Mi; also all Flats that are set at the beginning of a Tune serves to flat all such Notes that happen on that Line or Space, except any Note be contridicted by an accidental Sharp or Natural. Flats, are also used to regulate the Mi, in transposition of Keys.

2. A Sharp is a Mark of Extention, it being to raise or sharp any Note it is set before, half a Tone higher, the same as from Mi to Fa, or La to Fa. Likewise all Sharps that are placed at the Beginning of the 5th Line serves to sharp all such Notes that shall happen on that Line or Space, except contridicted by an accidental Flat or Natural, which serves only for that Note. Sharps are also used to regulate the Mi, in Transposition of Keys.

3. A Repeat is used to direct the Performer that such a Part or Strain must be repeated over again from the Note it is set over, under, or after. Either of these Words signifies the same, viz. *Reptatur, Represa, Replica, Replicato, Reditta, Riditta, Encore, (Italian.)*

This Character is also used in *Canons*, to direct the following *Parts* to fall in at such *Notes* it is placed over.

4. A *Slur*, is in Form like a *Bow*, drawn over, or under the Heads of two, three, or more *Notes*, when they are sung to but one Syllable.

5. A *Single Bar*, serves to divide the *Time* in *Musick*, according to the *Measure-Note*.

6. *Double*,

8. *Double-Bars* serve to divide many *Strains* in Musick, as a Period at the End of a Sentence. But if they be dotted on each Side, as thus :: it signifies that such a Strain, or Part, must be repeated over again. *Double Bars*, when used in *Psalm Tunes*, are often set only for the benefit of the Sight; or that you may, if you please, *rest* to take Breath, the Time of one *Beat*, or two *Beats*, if the Subject should so require, &c.

7. A *Direct*, is placed at the End of a *Line*, to direct the Performer to the Place of the first *Note* in the next *Line*. Either of these *Words* signify the same, viz. *Index*, *Guidon*, *Monstra*.

8. A *Natural*, is a Mark of *Restoration*, which being set before any *Note* that was made *flat* or *sharp* at the beginning, restores it to its former *Natural Tone*, or as it was before those *Flats* or *Sharps* were so placed.


9. A *Shake*, called the *Trilloe*, is commonly (or ought to be) placed over any *Note* that is to be *shaked* or *graced*.


10. A *Close*, or *Conclude*, is three, four, or more Bars together, and always set after the last *Note* of a Piece of Musick, which signifies a *Conclusion*, or the closing of all Parts in a *proper Key*,

The *Pick of Perfection*, or *Point of Addition*, which adds to the Sound of any *Note*, half as much as it was before — When this *Point* is set to the Semibreve, it must be held as long as three Minims, &c.

Of *Pricked Notes* observe, That sometimes you will meet with a *Point* at the Beginning of a Bar, which belongs to the Sound of the last *Note* of the foregoing Bar, and that all *Notes* thus divided are called *Notes of Sincopation*, or *Driving-Notes*, from their being cut alunder with *Bars*, and driven thro'; of which I shall say more when I come to treat of Time.

Observe, That you will often meet with *Quavers* tied together in *Threes*, which *Three* are to be performed in the Time of a *Crotchet*. If *Crotchets*, but one *Beat*, &c.

There is another *Character* used in Musick, called a *Hold*, make thus , and usually placed over any *Note* that may be held somewhat longer than the *Note* contains. When any *Rest* is placed just under it, both standing over a *Note*, it is called a *Rest* or *Hold*, denoting, that you may either *rest* at Pleasure, or *hold* on the Sound at Pleasure, on all *Words* of great Importance; or listen if all the Performers are in true Order, &c. This the *French* call a *Surprise*.

There is yet another *Mark*, called a *Divider*, diversly marked, thus =, or thus , which divides the *Score* of the Composition, shewing what Parts move together, and what do not.

{ Unless all Notes, Names, Rests, and Marks — Are perfectly known by Heart, }
{ None ever can attain to know — The Rules of Musick's Art. }

C H A P. III.

Sect. 1. *Of Tuning the Voice; with Variety of Lessons for young Beginners, which Lessons see Page 8th.*

IT is not to be imagined that any Art or Science can ever so perfectly be learned without a complete Master, or Tutor, as it is with; though many have attained great Skill by reading good Authors; and not tinged with the Spirit of Contradiction and Self-conceit, have acquired great Knowledge therein. The first Rule the young Performer is to begin with, is the Gamut, as I have said before, which he must not only learn to say, but also must know well by Heart, both Line and Space, learning both by Letters, and by the Vocal Syllables.

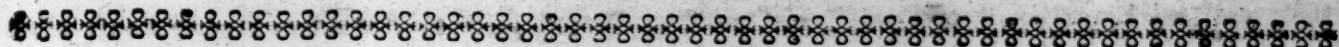
By these *Lessons* you are taught how to *rise* or *fall* to any Sound that ascends or descends but *one Decree*, in regular Order: or how to *skip* or *leap* from any Sound given, that rises or falls either Thirds, Fourths, Fifths, Sixths, Sevenths, or Eights; which when perfectly learned by Heart, both by *Letters* and by Way of *Sol Fa*, will enable you to proceed to some easy *Psalm-Tune*, that is natural, which is as easy as any Lesson that can be set; always observing the *Places* of the *Semitones*, and to call all natural Tunes at first by *Letters*, as well as by *Sol-fa*, &c. — N. B. That *Solfaying* of *Notes* is always used in *PSALMODY*, to learn the Musick by; that the *Sacred Words* may not be profaned by the many Repetitions, &c.

Sect. 2. *Of the several GRACES used in MUSICK.*

THE *Trilloe*, or *Shake*, is the principal *Grace* used in Musick; that is, to move or shake your *Voice* or *Instrument*, distinctly on one Note, or Syllable, the Distance of a *whole Tone*. First move slow, then faster by *Decreases*; and by observing this Method, you will certainly gain the Perfection of it. You must move as fast as possible while the Length of the Note is performing. The *Trilloe*, or *Shake*, may be used in all descending *Pricked Notes*, and always before a *Close*; also on all descending *sharp'd Notes*, and on all descending *Semitones*; but none shorter than *Crotchets*.

There is a another *Grace* used in Musick that requires much Judgment, called the *Grace of Transition*; that is, to *sur*, or break a *Note* to sweeten the Roughness of a *Leap*; and in Instrumental Musick, *Transition* is often used on the *Note* before a *Close*. See Example Page 8th; by which you will see how you may make *Transition*, which sometimes are pricked down in small supernumerary Notes, they being as it were to *bear* or *lean* on, as you skip over Intervals, to soften the Roughness of a *Leap*, &c. which is the Perfection of a *Singer*, be it Man or Women.

The



C H A P. IV.

Of TIME in its various Moods, and how to beat them.

Sect. 1. Of the Measure, and Proportion of COMMON-TIME and its various Moods.

COMMON TIME*, is measured by *even Numbers*, as 2, 4, 8, &c. each Bar including such a Quantity of Notes as will amount to one *Semibreve*, (which is the *Measure-Note*, and guideth all the rest) it being called a *Whole-Time*, or the *Time-Note*.

But to give every Note its due *Measure of Time*, you must use a constant *Motion* with your *Hand*, or *Foot*; once down, and once up, in every *Bar*; which *Motion* is called *Time* and *Measure*.

I told you before, that the *Time* and *Measure* of the *Semibreve*, (which is the *Measure-Note* in *Common Time*) was so long as you may leisurely tell 1, 2: 3, 4: therefore the *Motion* of your *Hand*, or *Foot*, is to beat two with your *Hand* down, and two up, in every *Bar*; so that you are as long down as up; which sort of *Time* is known by three several *Marks* or *Moods* called *Quadruple Proportion*, being measured by *Four*.

The First Mood or Mark, is the *Adagio Mood*, which denotes a very slow Movement. The second Sort is the *Largo Mood*, being half as quick again. The third Mood, is the *Allegro Mood*, or *Retorted Mood*, being as quick again as the second; so that you may tell 1, 2: 3, 4. in every *Bar*, almost as fast as the *Motion* of a Watch. It is sometimes marked with a large Figure of 2; and sometimes contains but two *Crotchets* in a *Bar*. See the Examples of the several Moods of *Time* Page 7th; by the Help of which, and observing other Lessons in *Common Time* you may be able to beat and perform any Lesson in this Sort of *Time*, still dividing the *Semibreve* into as many lesser Notes as you please, according to its *Measure Note*.

Syncepsation,

* There are two sorts of *Time*, in Musick viz. *Common Time*, and *Triple Time*, *Common Time* contains the quantity of one *Semibreve*, or two *Minims*, or four *crotchets* in a *Bar*; the two first are to be beat with the *Hand* or *foot* down, and the two last with it up. The first Mood or Mark for *Common Time*, is a simple C, and denotes a slow grave Movement. The *Crotchets* in this Mood are to be sung in the *Time* of Seconds; so that 60 *Crotchets*, 30 *Minims*, or 15 *Semibreves*, are to be sung in the *Time* of a Minute. The second Mood, which has a Line drawn across the

Syncopation, or Driving of Notes, is very difficult for young Beginners, by reason your hand or foot is either up or down, while the Note is sounding: But the foregoing Examples are sufficient to give you a right Understanding of them, by telling 1, 2. with the Hand down and 3, 4. with it up,

Sect. 2. *Of the Measure and Proportion of TRIPLA-TIME, in its various Moods.*

TRIPLA-TIME is measured by odd Numbers, as 3, 6, 9 &c. each Bar including either 3 Semibreves, 3 Minims, 3 Crotchets, or 3 Quavers; two of which must be sung or played with the Hand or foot down, and one up; so that you are just as long again down as up.

The first, and generally the slowest mood in *Triple Time* is called *Sesquialtera Proportion*, being a *Triple Measure* of three Notes to two such like Notes in *Common Time*, and sung or played in the same time; which is one fourth Part quicker in every Bar.

This Mood is called *Three to Two*, and includes three Minims in a Bar, which are performed in the same Time as two Minims in *Common Time*; two beat down, and one up; marked thus: $\frac{3}{2}$

The second sort of *Triple-Time*, is called *Three from Four*, each Bar containing three Crotchets, or one pointed Minim; two beat down, and one up; marked thus: $\frac{3}{4}$

The third Sort, is *Three from Eight*, each Bar including three Quavers; two down, & one up; and are marked thus: $\frac{3}{8}$

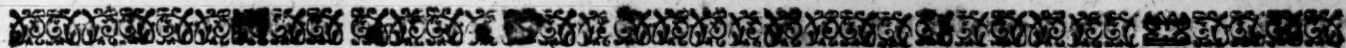
These being all the Moods that are commonly used in *Vocal-Musick*.

And

Middle of the C, denotes a brisk Movement; the Time is to be beat and sung about half as fast again as in the Slow Mood: and when the C, is inverted, or turned backwards, or marked with a large Figure of 2, it denotes a very quick Movement, and is to be beat or sung about as quick again as the slowest Mood. Note, That the Mood in *Common Time*, which denotes a brisk Movement, called the *Large Mood*, is now generally fixed to all *Psalm Tune* that are in *Common Time*; in which the Crotchets, and so all other Notes in proportion, have been from a long Time past, and now for the most Part, are sung in the time of Seconds.

Triple Time contains 3 Minims, 3 Crotchets, or 3 Quavers, in a Bar. The whole Bar or Measure, in all these different Moods, are divided into three equal Parts, called from that Property *Triple Time*: the two first in each Bar are to be beat and sung with the Hand or Foot down, and the third or last with it up. Three Minims in a Bar are marked thus $\frac{3}{4}$ and are to be sung near as quick as Crotchets in slow *Common Time*. Three Crotchets in a Bar are marked thus $\frac{3}{8}$, and are to be sung about as quick as Crotchets in brisk *Common Time*, or the *Large Mood*.

And though these *Directions* import, that your *Hand* must be always down at the first *Note* in every *Bar*, it is now become a practice to *beat* every *Beat* down, both in *Common Time* and in *Triple*; but I think it is not very material how a person *beats*, or what *Motion* he uses, so he keeps but a true *Movement*, to answer both *Notes* and *Rests*: For, unless a person can count his *Time* in his *Thoughts*, as he sees it, it is impossible either to *beat*, or perform in *Consort*.



CHAP V.

Of the several KEYS in Musick: And of Transposition of Keys.

IN Musick there are but two *natural* primitive *Keys*, viz. *C-saut*, the *sharp* and cheerful *Key*; and *A-re*, the *flat* and melancholy *Key*: And that no *Tune* can be formed on any other *Key* but these two, without the Help of placing either *Flats* or *Sharps* at the beginning of the five *Lines*; which transposes *B-mi*, the *Center* or *Master-Note* (together with all the rest in their Order, both above and below it) to be the same in effect as the two *Natural Keys*. For an example of the two *natural Keys*, see Table Page 7th.

The *Key-Note* is the *last Note of the Bass*, by reason it is the *Fundamental Part* of all others; which is taken from *B-mi*, the *Center-Note*, which lies between both the *Key-Notes*, the one *flat*, and the other *sharp*; which are so called, from their having their *Thirds*, *Sixths*, & *Sevenths*, *Major*, or *Minor* above. And as the *Key-Note* of every *Composition* is a certain *principal*, and *DOMINANT TONE*, fixed on to guide all other *Sounds* in Order, above and below it; even so *B-mi* governs that; and when *B-mi* (or *Mi*, as we call it) changes its Place, all other *Notes*, in their Order, like so many *Attendants*, remove along with it. And although, in *Instrumental-Musick*, it is not practicable to change their *Letters* for every Remove of *B-mi*, by *flats*, or *sharps*, (by reason they always play by *Letters*) yet they are obliged to *flat* or *sharp* all *Notes* as are order'd to change the Places of the *Semitones*, to be the very same in effect; yet it may be practicable in *Vocal-Musick*, if the performers are well skill'd enough to call their *Notes* by *Letters*; but this is too perplexing for young *Beginners*, they generally finding it difficult enough, at first, to *sol-fa* them.

But I shall no longer descant on this *Point*; but shall, in the next Place, set down the several Removes of *B-mi*, (as are concern'd in this Book) whereby you may be able to transpose any Piece from its *natural-Key*, to any of the other *Artificial-Keys*, whether *flat* or *sharp*; and to be the very same in Effect, though higher, or lower, &c. which Table you may see Page 7th.

C H A P. VI.

Of the several CONCORDS, and DISCORDS; both Perfect and Imperfect: And of the Figures, used in the THOROUGH-BASS: With some general Rules thereunto.

THERE are but Four CONCORDS in *Musick*, viz. the *Unison-Third, Fifth and Sixth.*; (their *Eights* or *Octaves* are also meant.) The *Unison* is called a *Perfect Cord*; and commonly the *Fifth* is so called; but the *Fifth* may be made *Imperfect*, if the *Composer* pleases. The *Third* and *Sixth* are called *Imperfect*; their *Sounds* not being so full nor so sweet as the *Perfect*: But in four parts the *Sixth* is used instead of the *Fifth*, in some certain Places, when the *Fifth* is left out; so in Effect, there are but three *Concords*.

The Meaning of the Word *Imperfect*, signifies, that it wants a *Semitone* of its *Perfection*, to what it does when it is perfect; for as the *Lesser*, or *Imperfect*, or *Minor-Third*, includes but three *Half-Tones*: the *Greater* or *Perfect*, or *Major-Third*, includes four *Half-Tones*, &c.

The *DISCORDS*, are a *Second* a *Fourth*, and a *Seventh*, and their *Octaves*; though sometimes the *Greater-Fourth* comes very near to the Sound of an *Imperfect Cord*, it being the same in *Ratio* as the *Minor Fifth*: but I will set you An Example of the several CONCORDS and DISCORDS, with their Octaves under them

C O N C O R D S.

D I S C O R D S.

1. 3. 5. 6. | 2. 4. 7.

Their Octaves, or Eights—

8	10	12	13		9	11	14
15	17	19	20		16	18	21
22	24	26	27		23	25	28

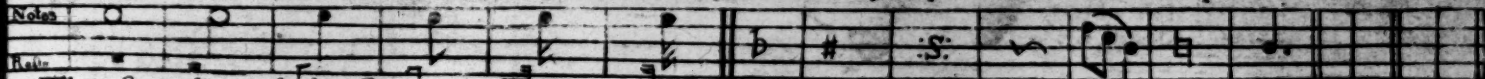
&c.

1 NO 61

N. B. That if a *Voice* or *Instrument*, could reach to Ten Thousand *Octaves*, they are all counted as one in Nature.

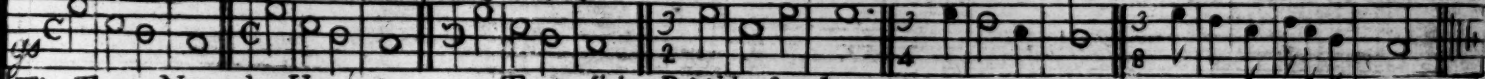
The Table of *CORDS*, *Major*, and *Minor*, are inserted Page 8th; By which you will see how *Concords* and *Discords* are made either *Greater* or *Lesser*, (*Perfect*, or *Imperfect*) without the Help of either *Flats* or *Sharps* (except the *Major 4th* :) But they may be made in *Composition* either *Greater* or *Lesser*, by adding either *Flats* or *Sharps* to one of the *Parts*, that stands joined with another; and that *Discords* may be used in *Composition*, if mixed with Judgment &c.

A Simbreve Minim Crotchet Quaver Simiquaver Demisemiquaver flat sharp Repeat Direct Sur Proper Shake Bars



The several moods in Common Time And Tripla Time

Adagio very flow Largo little quicker Allegro very quick



The Two Natural Keys

Transposition B-Mi by flats & sharps

A natural key

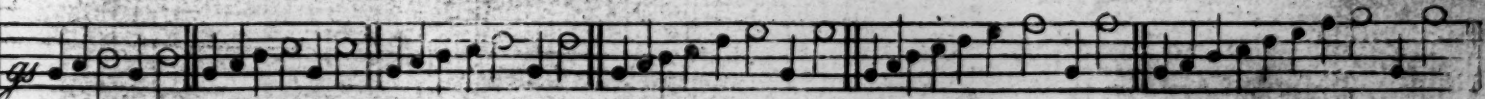
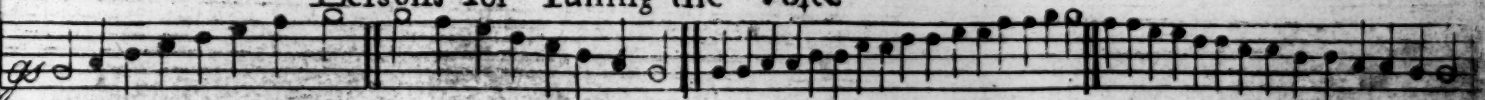
C key

by flats

by sharps



Lessons for Tuning the Voice



A

2 Uppingham Tune N. 106

Praise ye the Lord for He is good His Mercy lasts always Who can expresse His noble Acts Or al — I His Pow'r display

Chorus

Who can expresse who can expresse his noble Acts who can expresse his noble Acts Oral — I His Power display

Sion Tune

A handwritten musical score for a piece titled "Sion Tune". The score is written on six staves, organized into three pairs. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/2. The notation includes various musical symbols such as whole, half, and quarter notes, rests, and accidentals (sharps and naturals). The music is written in a clear, legible hand. A small decorative floral ornament is located on the left margin between the second and third staves. The score concludes with a double bar line on the sixth staff.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

The Lord descended from above, And bow'd the Heav'n's most high And underneath His Feet He cast.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

The Dark-ness of the Sky. On Cherubs, and on Cheru—lins. Full roy—at—ly he rode:

Continued

5

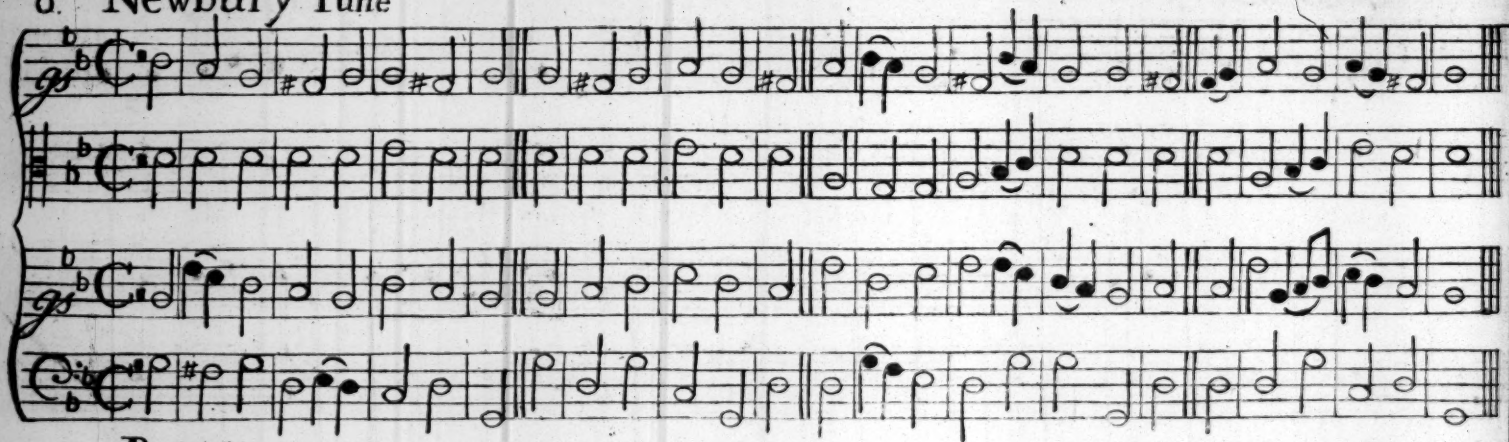
And on the Wings of migh—ty Winds Came fly—ing all a—broad.

This block contains the first five measures of the 'Continued' section. It features four staves: Treble (G-clef), Alto (C-clef), Tenor (C-clef), and Bass (F-clef). The key signature has one sharp (F#). The lyrics 'And on the Wings of migh—ty Winds Came fly—ing all a—broad.' are written below the staves, with a long slur over the words 'fly—ing'.

S^t Neot's Tune

This block contains the first eight measures of 'S^t Neot's Tune'. It features four staves: Treble (G-clef), Alto (C-clef), Tenor (C-clef), and Bass (F-clef). The key signature has one sharp (F#). The time signature is 3/4, indicated by a '3' over a '4' on the first staff. The melody is characterized by eighth and sixteenth notes, with some measures containing triplets.

6. Newbury Tune

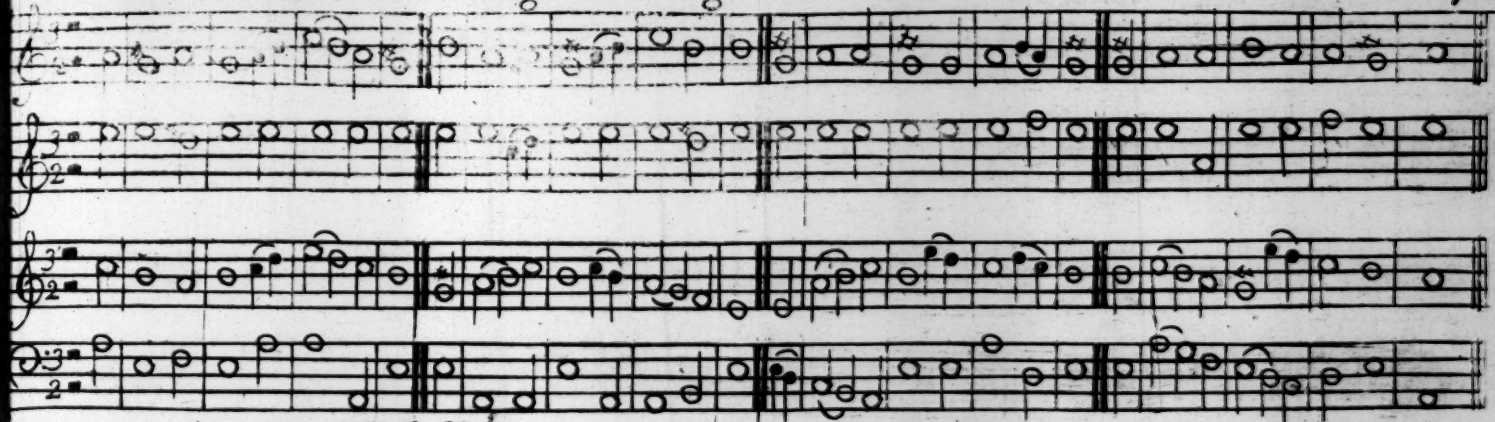


Bromsgrove Tune



An HYMN for Morning or Evening

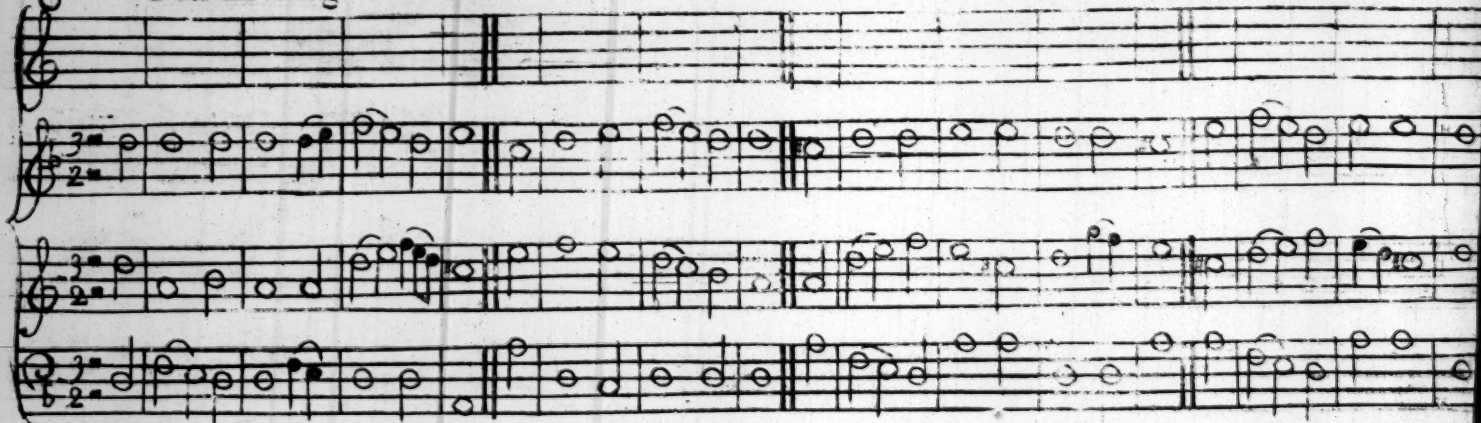
7



The old Angels HYMN



An Evening HYMN



Few Happy matches

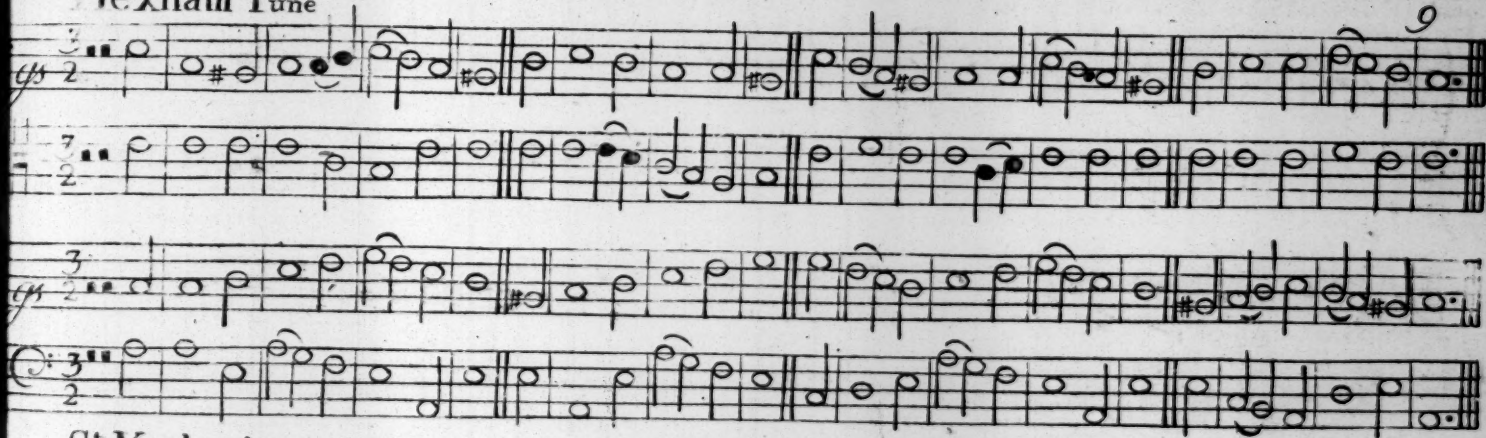


Say mighty Love & teach my Song to whom thy sweetest Joys be-long and who the Happy Pair whose yeild-

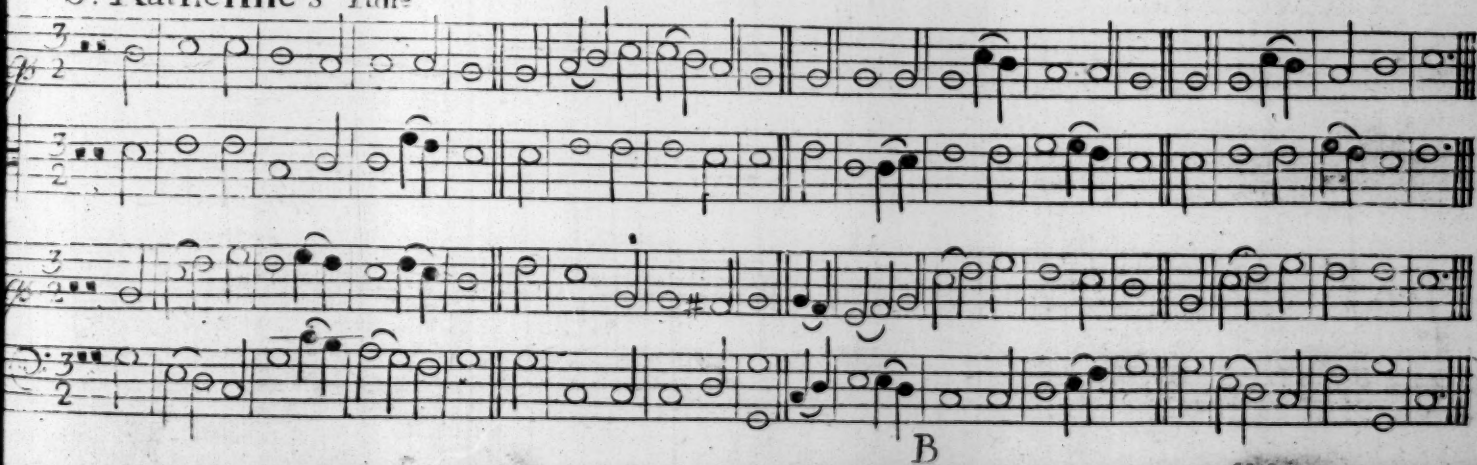


Hearts Joining Hands find Blessings twisted with their Bands To soft - en all their care to soft - - en all their C

Lexham Tune



S^t Katherine's Tune



10 Falmouth Tune

Handwritten musical score for "Falmouth Tune". The score is written on four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are repeat signs and a double bar line. The notation includes slurs and ties. The piece concludes with a double bar line and a repeat sign.

Ewell Tune

Handwritten musical score for "Ewell Tune". The score is written on four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are repeat signs and a double bar line. The notation includes slurs and ties. The piece concludes with a double bar line and a repeat sign.

WINDSOR

11

Treb.
C^{tr}
C^{tr}
T^{tr}
B^{tr}

BEDFORD

T^{ble}
C^{tr}
T^{tr}
B^{tr}

All-Saints Tune

Handwritten musical score for the All-Saints Tune. The score is written on four staves, organized into two systems of two staves each. The top system uses a soprano and alto clef, while the bottom system uses a tenor and bass clef. The key signature is one sharp (F#), and the time signature is 3/2. The music features a variety of note values, including minims, crotchets, and quavers, with some triplets indicated by a '3' over the notes. The piece concludes with a double bar line.

Lemster Tune

Handwritten musical score for the Lemster Tune. The score is written on four staves, organized into two systems of two staves each. The top system uses a soprano and alto clef, while the bottom system uses a tenor and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of note values, including minims, crotchets, and quavers, with some triplets indicated by a '3' over the notes. The piece concludes with a double bar line.

Dorchester Tune. Ps. 33.

13



Let all the just to God, with joy, Their chearfull Voices raise: For, well the righteous it becomes To sing glad Songs of praise.



Chorus



For, well the Righteous it becomes, For well right, for well the, righteous it becomes, to sing glad songs of praise.



14 Treble

ST MARTIN'S

Count

Ten

Bass

HARTFORD

Treble

Count

Ten

Bass

Bemminster Tune

15

Handwritten musical score for "Bemminster Tune". The score is written on a four-staff system. The first staff begins with a G-clef and a 3/4 time signature. The music consists of various notes, rests, and bar lines. A repeat sign is visible in the second staff. A star symbol is located below the first staff. The page number "15" is in the top right corner.

16 St Edmond's Tune

Handwritten musical score for "St Edmond's Tune". The score is written on four staves. The first two staves are for the treble clef (G-clef), and the last two are for the bass clef (C-clef). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various note values (half notes, quarter notes, eighth notes), rests, and accidentals (sharps). The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature.

Torrington Tune

Handwritten musical score for "Torrington Tune". The score is written on four staves. The first two staves are for the treble clef (G-clef), and the last two are for the bass clef (C-clef). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and accidentals (sharps). The first staff begins with a treble clef and a 3/4 time signature. The second staff begins with a treble clef and a 3/4 time signature. The third staff begins with a treble clef and a 3/4 time signature. The fourth staff begins with a bass clef and a 3/4 time signature.

Oakham Tune

17

A handwritten musical score for the 'Oakham Tune'. The score is written on eight staves, arranged in four pairs. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/2. The notation includes various musical symbols such as whole, half, quarter, and eighth notes, rests, and beams. The first staff ends with a double bar line and the number '17'. The second staff ends with a double bar line. The third staff ends with a double bar line. The fourth staff ends with a double bar line. The fifth staff ends with a double bar line. The sixth staff ends with a double bar line. The seventh staff ends with a double bar line. The eighth staff ends with a double bar line. The score is written in a clear, legible hand.

C.

18 Guilford Tune. N. 67.

The first system of the musical score consists of four staves. The top two staves are for the treble and alto clefs, and the bottom two are for the bass and tenor clefs. The time signature is 3/2. The key signature has one sharp (F#). The melody is written in a simple, homophonic style. The lyrics are: "Have Mercy on us, Lord, And grant to us thy Grace; To shew to us do Thou accord. The Brightness of Thy Face."

Have Mercy on us, Lord, And grant to us thy Grace; To shew to us do Thou accord. The Brightness of Thy Face.

Chorus

The Chorus section consists of four staves. The top two staves are for the treble and alto clefs, and the bottom two are for the bass and tenor clefs. The time signature is 3/2. The key signature has one sharp (F#). The melody is written in a simple, homophonic style. The lyrics are: "To shew to us, to shew to us do thou accord, to shew to us do thou accord The Brightness of thy Face."

To shew to us, to shew to us do thou accord, to shew to us do thou accord The Brightness of thy Face.

Chesterton Tune. N. 95.

19

O come, let us lift up our Voice, And sing un-to the LORD; In Him our Rock of Health rejoice,

Chorus

Let u ——— s with one accord. In Him our Rock of Health rejoice, Let u ——— s with one ac-cord.

Handwritten musical score for the first system of the 'Westerham Tune'. It consists of four staves. The top two staves are for treble clef instruments (likely Soprano and Alto voices), and the bottom two are for bass clef instruments (likely Tenor and Bass voices). The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are written below the staves.

Be light & glad, in God rejoice, Who is our strength & stay, be joyfull & lift up your Voice, To Jacob's God alway.

Chorus

Handwritten musical score for the Chorus of the 'Westerham Tune'. It consists of four staves, following the same layout as the first system. The key signature remains one sharp (F#), and the time signature is 3/2. The lyrics are written below the staves.

Be joyfull and, be joyfull, & lift up your Voice, be joyfull, & lift up your Voice. To Ja- cob's God al-

Upminster Tune. *N. 92.*

21



It is a Thing both good & meet To praise the highest LORD. And to thy name O thou most high! To sing with one accord.



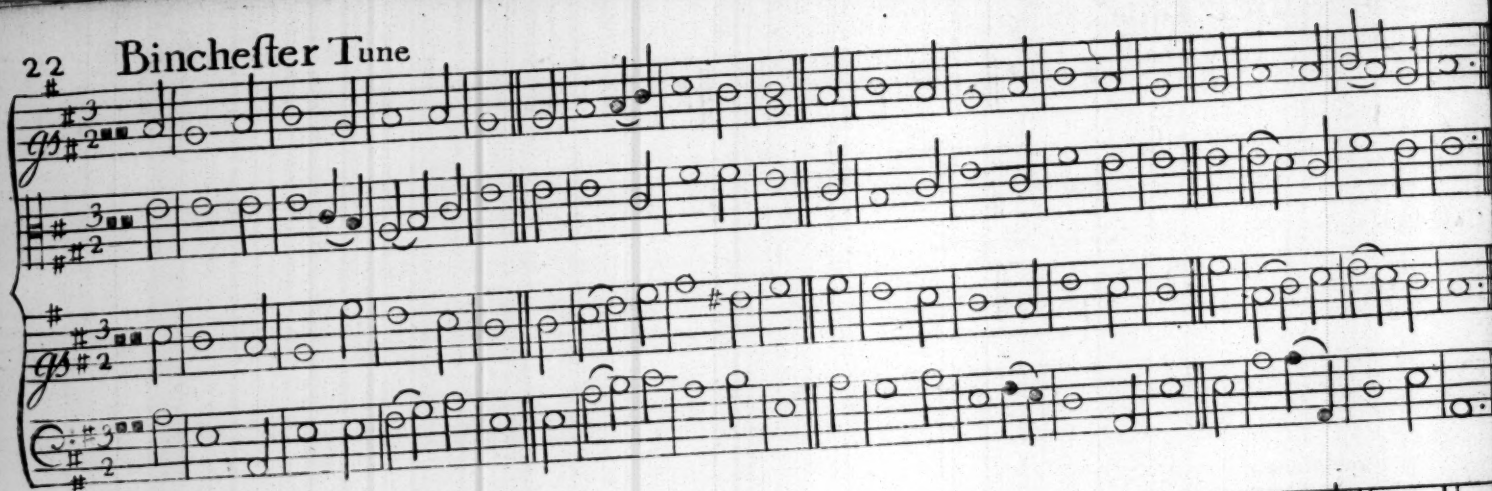
Chorus



And to thy Name, and to thy Name, O thou most high, And to thy Name, O thou most High! To sing — — g with one accord.



22 Binchester Tune

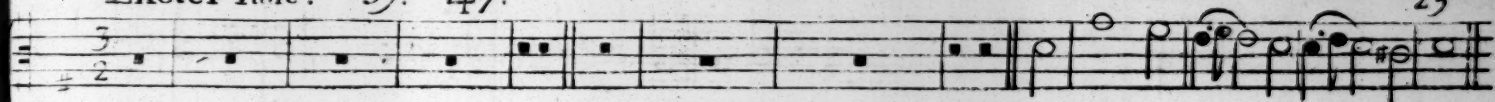


Rutland Tune

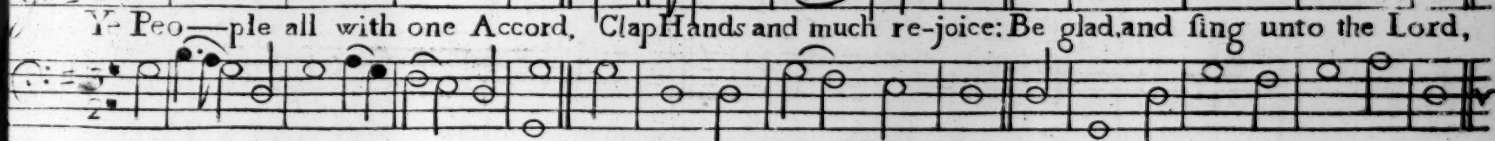


Exeter Tune. N. 47.

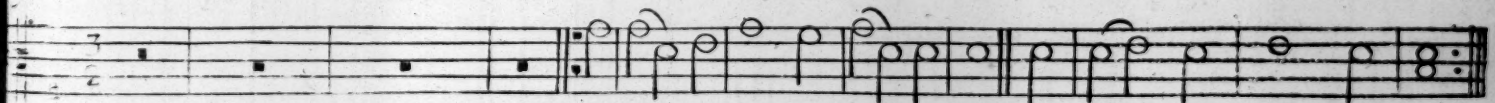
23



Be glad,



Chorus



With sweet and pleasant Voice. Be glad, and sing un-to the Lord, With sweet & pleasant Voice.



24 Rugby Tune

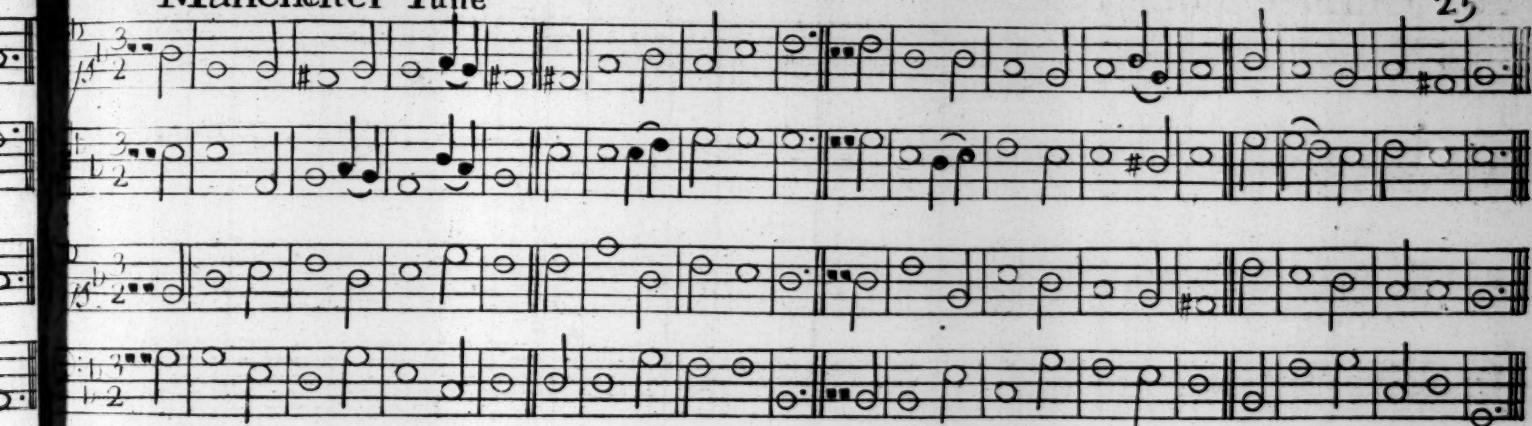
Handwritten musical score for 'Rugby Tune'. The score is written on four staves, grouped in two pairs. The top pair of staves is for the treble clef, and the bottom pair is for the bass clef. The key signature is one sharp (F#), and the time signature is 3/2. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The melody is written in the treble clef, and the accompaniment is in the bass clef. The score is written in a clear, legible hand.

Durham Tune

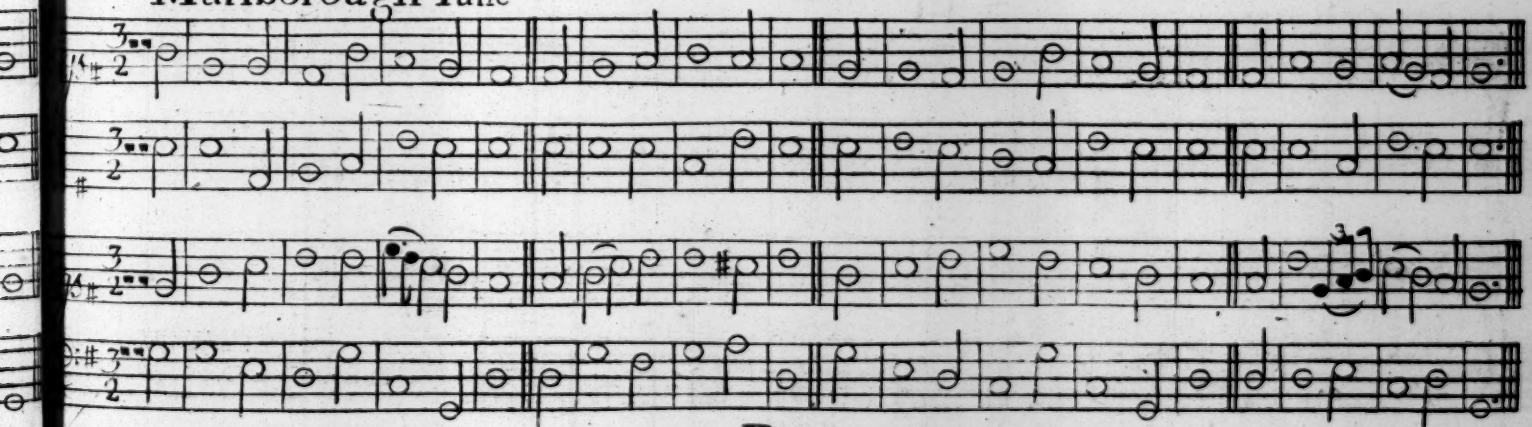
Handwritten musical score for 'Durham Tune'. The score is written on four staves, grouped in two pairs. The top pair of staves is for the treble clef, and the bottom pair is for the bass clef. The key signature is one flat (Bb), and the time signature is common time (C). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The melody is written in the treble clef, and the accompaniment is in the bass clef. The score is written in a clear, legible hand.

Manchester Tune

25



Marlborough Tune



D.

26 Christ-Church Tune

This is a handwritten musical score for a hymn titled "Christ-Church Tune". The score is written on four systems of staves, each system containing two staves. The notation is in a historical style, featuring a treble clef with a "G" and a bass clef with a "C". The key signature is one flat (B-flat), and the time signature is 3/2. The music is written in a single melodic line across the two staves of each system. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and bar lines. There are some markings above the first staff of the first system, possibly indicating fingerings or breath marks. The paper is aged and shows some wear.

St Luke's Tune N. 95.

27



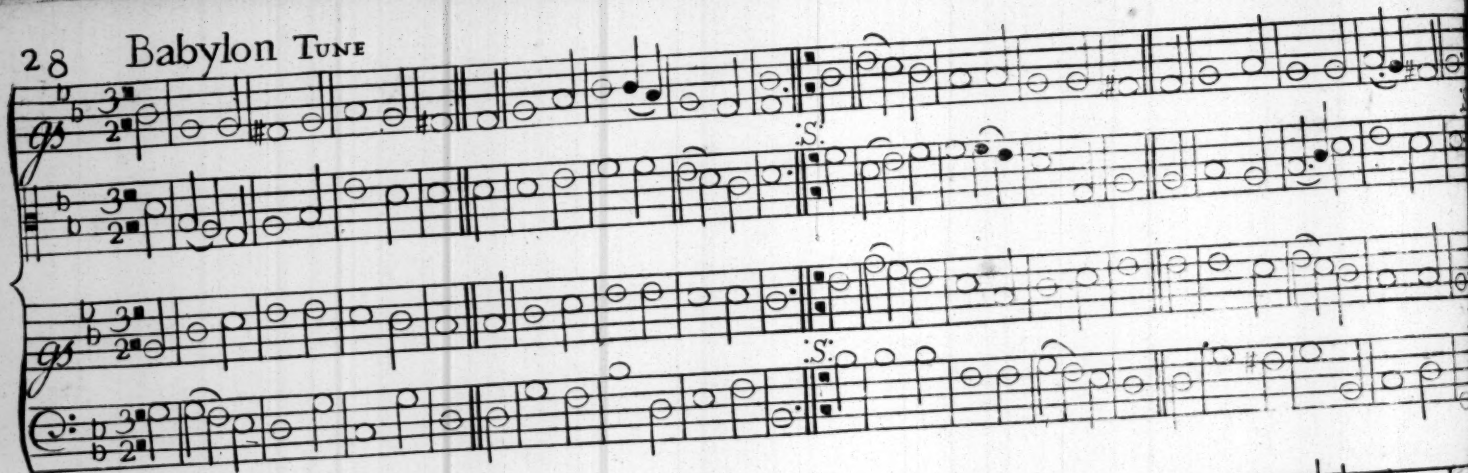
O come loud Anthems let us sing Loud Thanksto our Almighty King For we our Voices high should raise W our sal vation's Rock we praise.



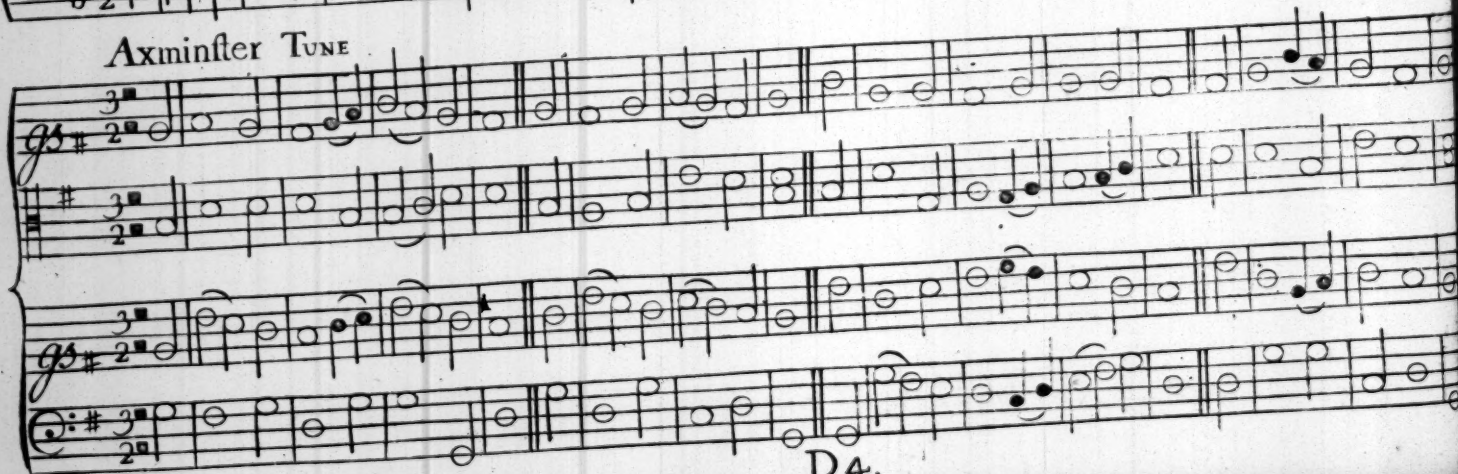
Chorus



28 Babylon TUNE



AXMINSTER TUNE



Ryall TUNE. *N. 133.*

29



O what a happy Thing it is. And joyful for to see-Brethren to dwell toge-ther in. Friendship and Uni-ty!



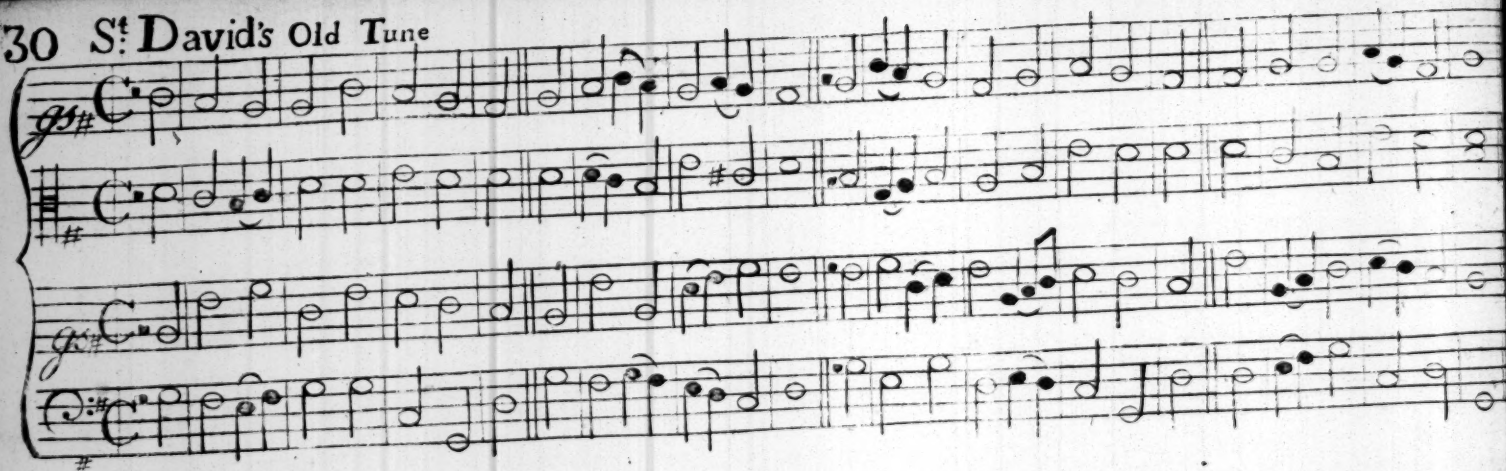
CHO.



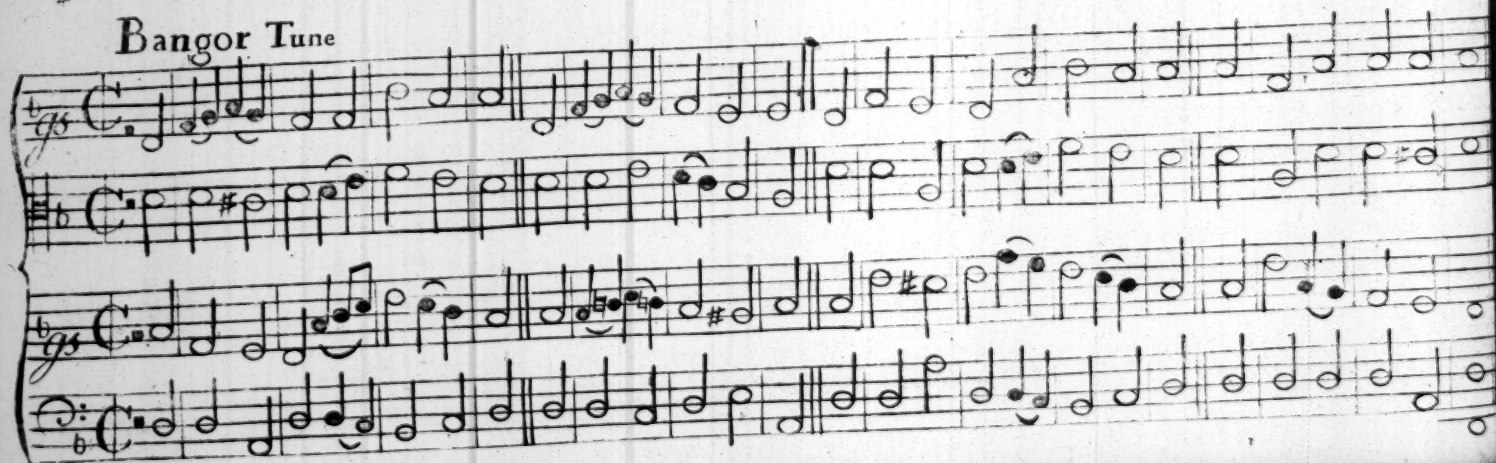
Brethren to dwell together in Brethren to dwell together in Friendship and Unity, Friend-ship and U-ni-ty!



30 St David's Old Tune

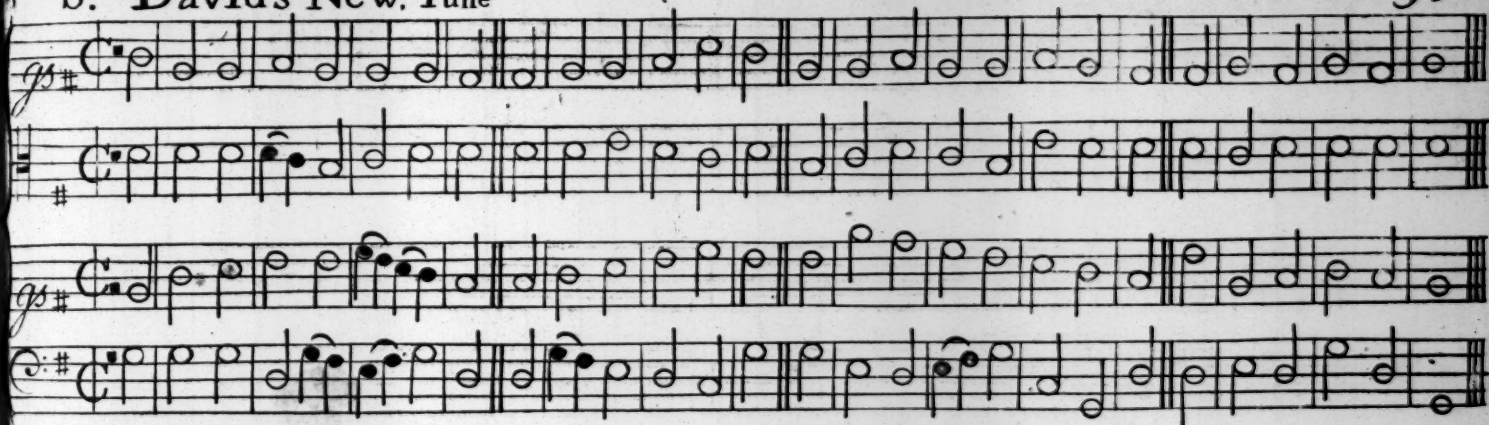


Bangor Tune

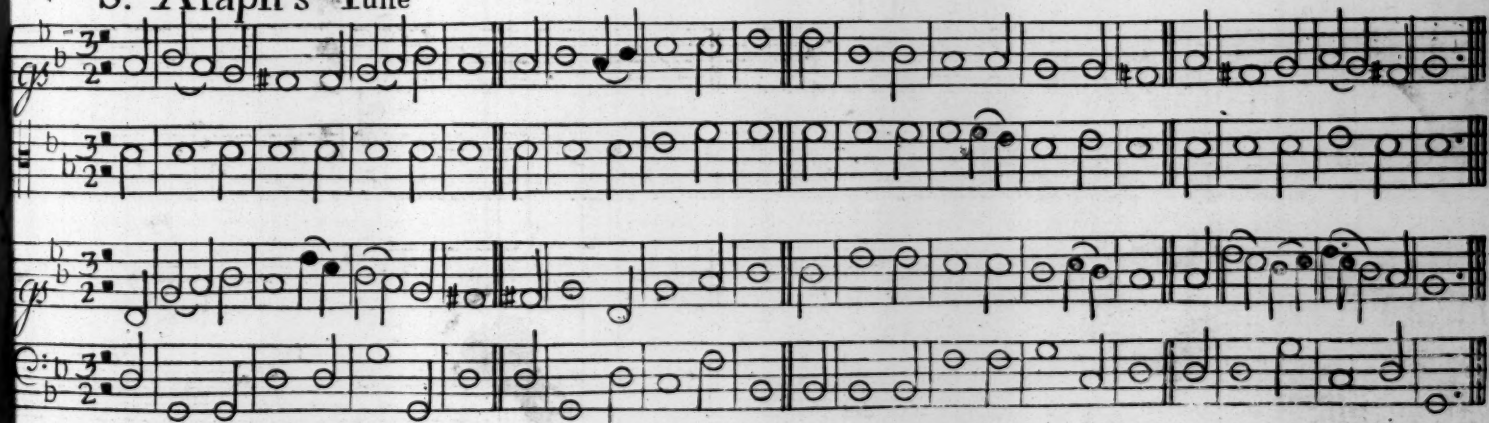


St David's New. Tune

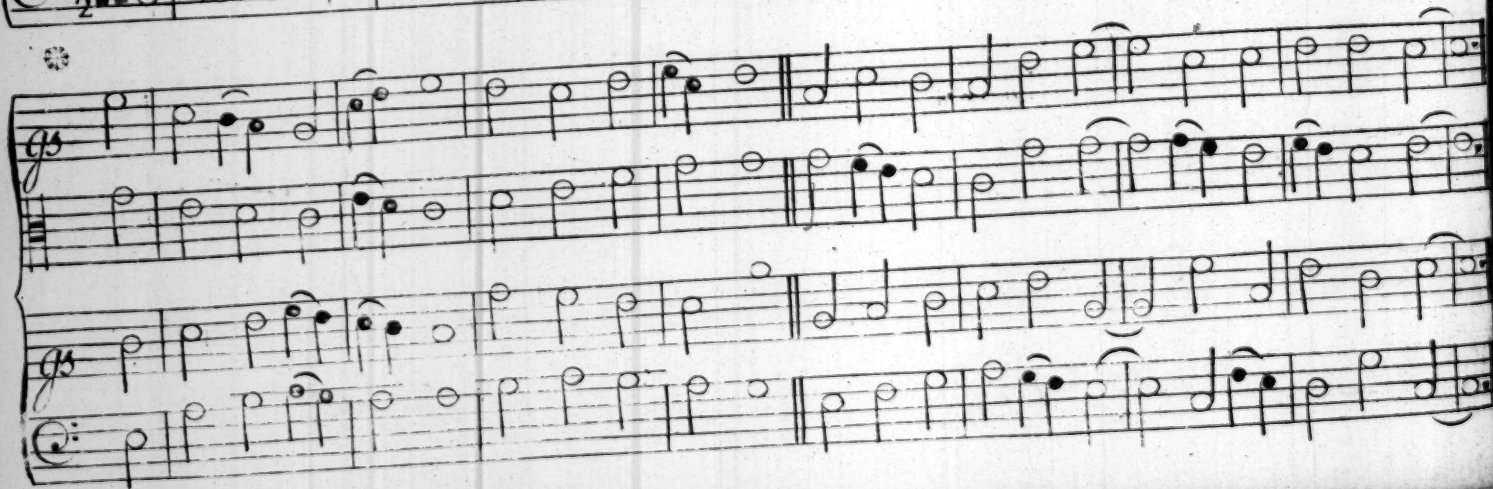
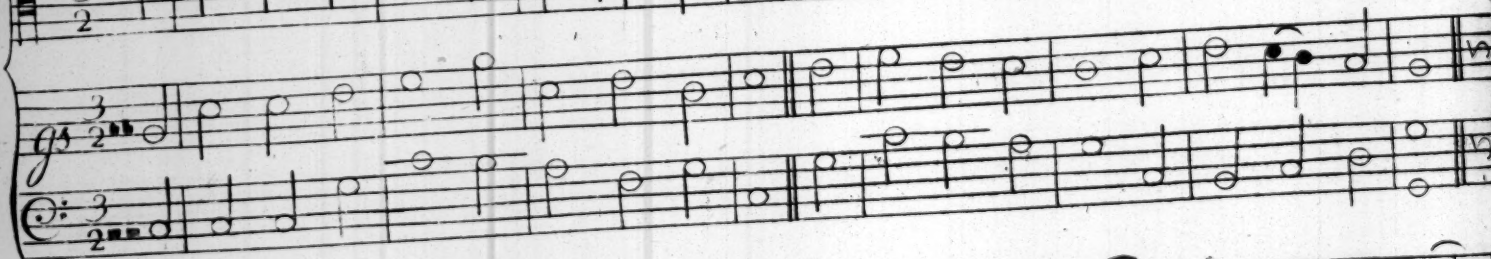
31



St Afaph's Tune



32 St. Michael's Tune



Old Savoy Tune

33



Rothwell, or Morning Hymn



E.

Lanidaff Tune

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a treble clef and a key signature of one flat. The second staff is in alto clef with a key signature of one flat. The third staff is in bass clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music is written in a style typical of 18th or 19th-century manuscript notation, featuring various note values, rests, and bar lines.

The second system of musical notation also consists of four staves, continuing the piece. It begins with a decorative flourish on the top staff. The notation continues with various note values, rests, and bar lines, maintaining the same key signature and time signature as the first system. The music is written in a style typical of 18th or 19th-century manuscript notation.

Trinity TUNE

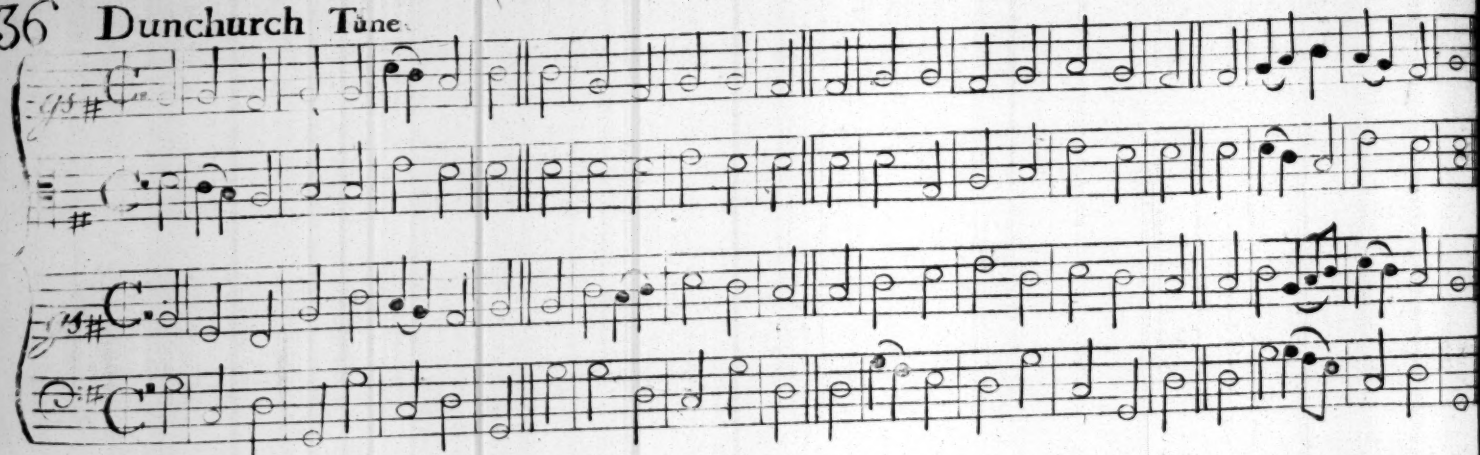
35



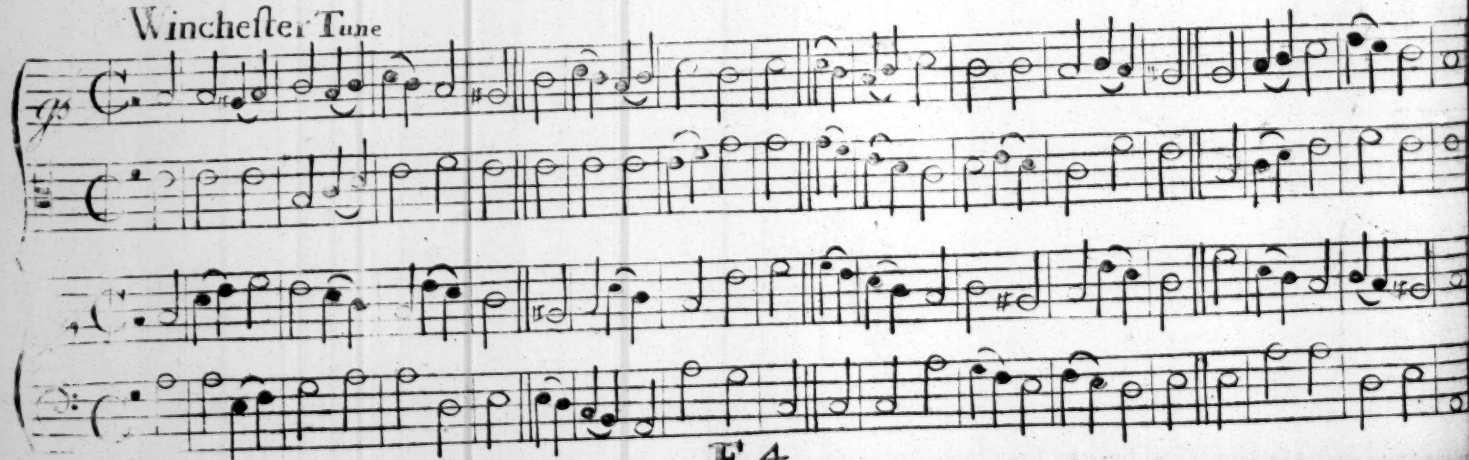
ZEALAND Tune



36 Dunchurch Tune

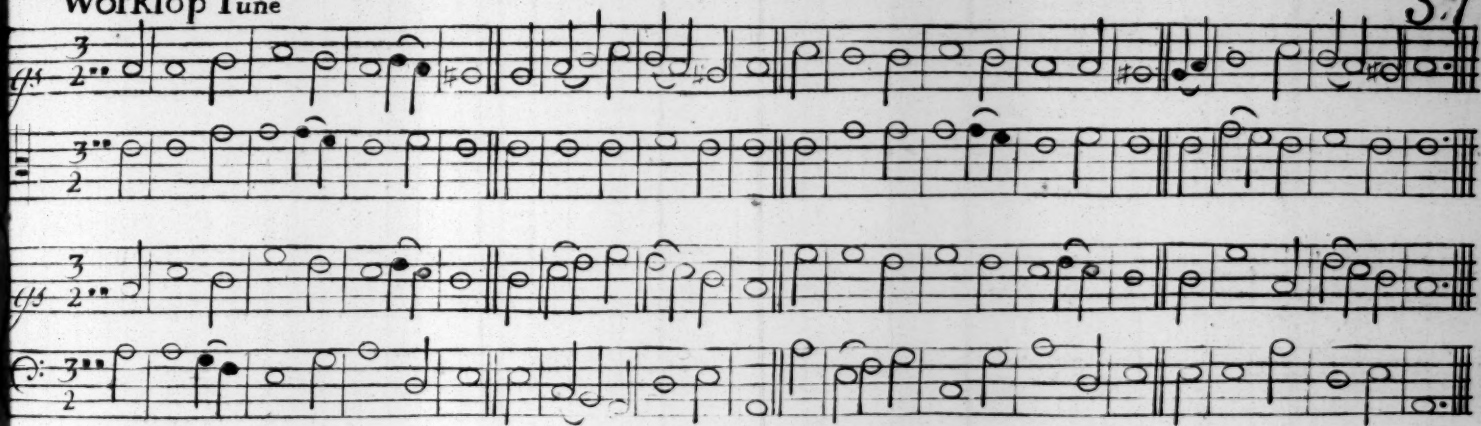


Winchester Tune

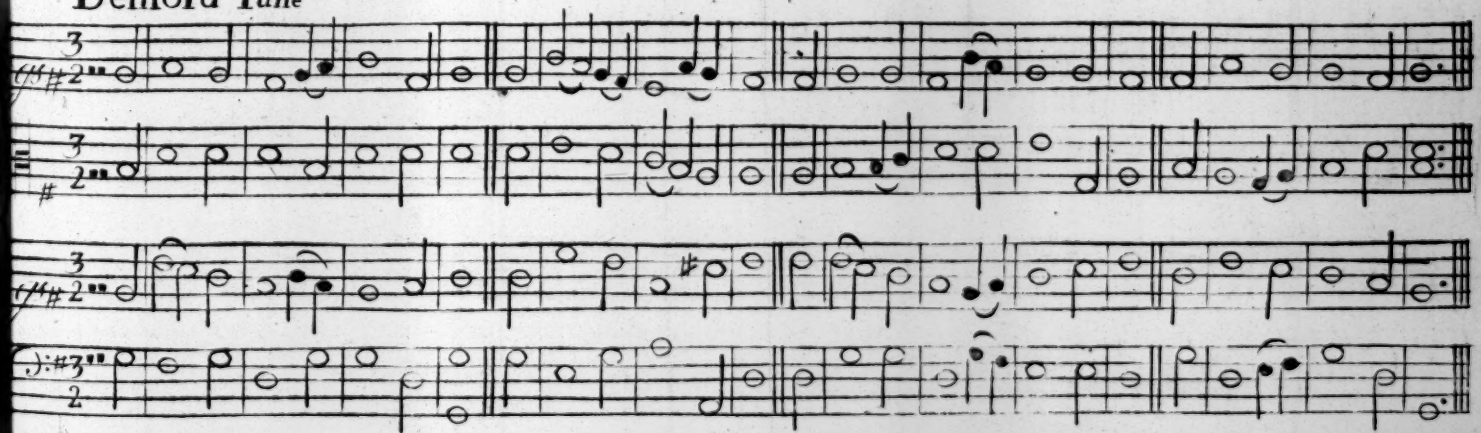


Workshop Tune

37



Bellford Tune



38 YAXLEY *Tune*



Wendover TUNE



Barby Tune. No. 57.

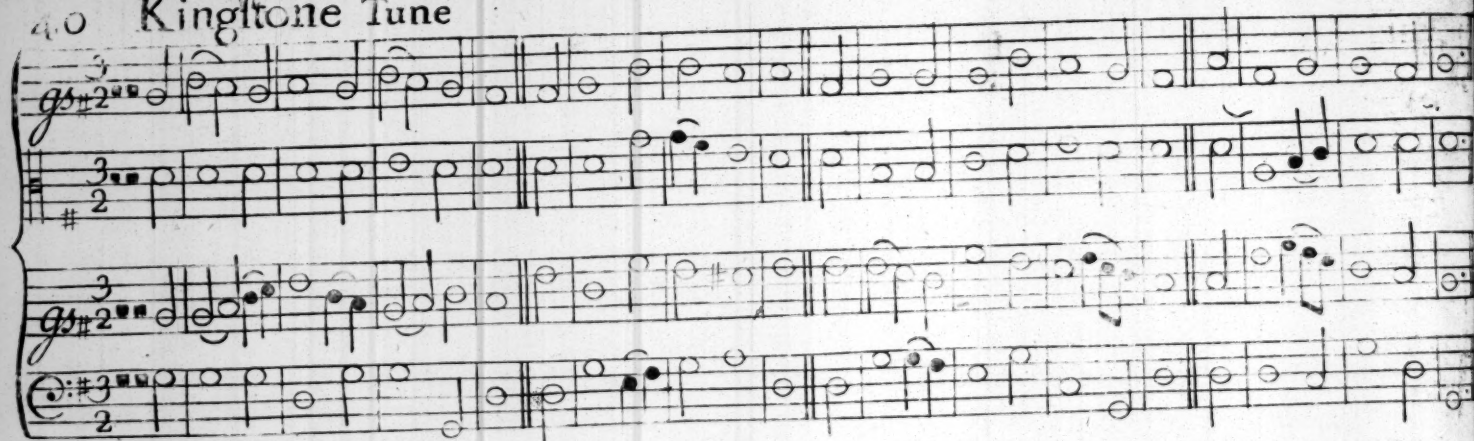
39

A wake my joy, awake I say, My Lute, my Harp, & String: And I myself before the Day, Will rise, rejoice, and sing.

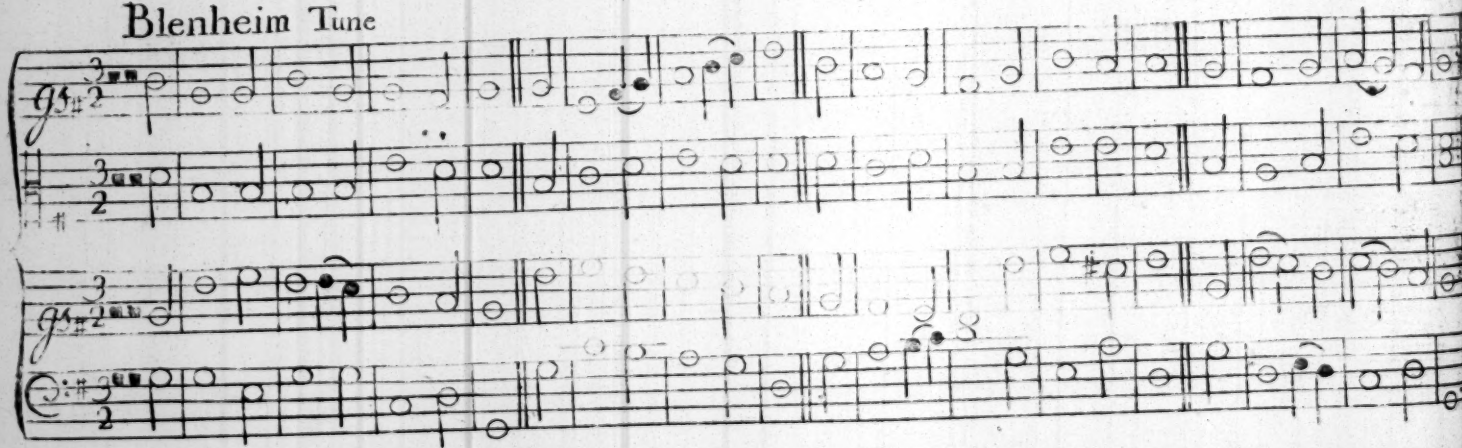
Chorus

And I, my-self, before the Day, and I, myself, before the day, will ri——se, rejoice, and sing.

40 Kingstone Tune



Blenheim Tune



An ANTHEM. No. XVIII.

41

I will love Thee, I will love Thee, I will love Thee, O Lord, O Lord, my Strength.

(Tutti.)

Therefore my strength, my Defence; my God, and my Salvation, my Refuge and my Buckler.

CHORUS.

(Affettuoso.)

Therefore I will love Thee, will love Thee, will love Thee, Therefore I will love Thee, O Lord my Strength.

F

Continued.

The Snares of Death came about me, & the Pains of Hell got hold of me.

to the Lord in my Trouble, and He heard the Voice of my Complaint. Therefore he

He bowed the Heav'ns also, and came down, & under his Feet was Darkness. He rode upon the Cheru-bims,

and came flying on the Wings of the Wind. He de-li-ver'd me from mine Enc-mies, and

own to set him; and I will love his Law. He had a favour for me; He hath given

(Chorus again

me his De-fence of Salvation, that no one can hurt me: Therefore

CHORO - GRANDO.

For this Cause I

For this Cause I

and I

(Guitar.)

For this Cause I

For this Cause I will give Thanks - I will give Thanks, and give thanks unto Thee, O LORD;

(Ten.)

I will sing Prai-ses, and I will sing Praises, and I will sing Praises to his Name for e ver: sing

sing Prai-ses to His Name for e-ver. e-ver. HAL.

Continued.

Hal-lo-lu-jah: jah.

An ANTHEM. N. LXXXI.

Sing ye mer-ri-ly un—to God our Strength, make a chearfull Noi—se

un-to the God of Jacob, unto the God of Ja—cob. Take the Psalm, bring hither, the Tabret, and

Mer—ry Harp with the Lute. Take the Psalm, bring hither the Tabret and Mer—ry Harp, and

Continued.

47

Blow

merry Harp, with the Lute. Blow up the Trumpet, the Trum—pet, the Trum—pet

Blow

CHORUS.

in the new Moon; even in the Time appointed, and upon our solemn / Feast-Day. For this was made a

Continued.



Statutein If-ra-el, for this was made a Statutein If-ra-el; and a Law of the God of Ja-cob, and a



Law of the God of Jacob. Hallelu-jah, il: il: il: il: il: Halle-lu-jah.



THE KING'S ANTHEM. *No.* LXXII.

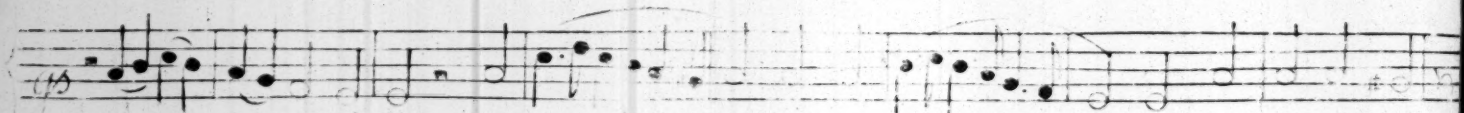
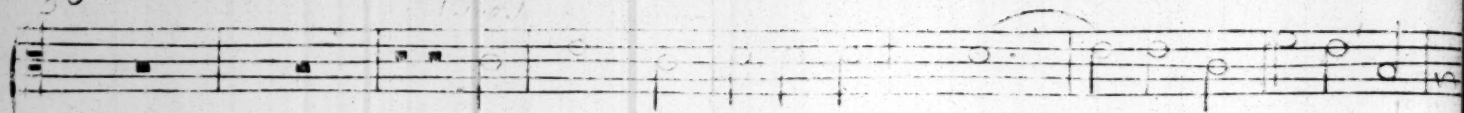
42

and thy Righ—teous—

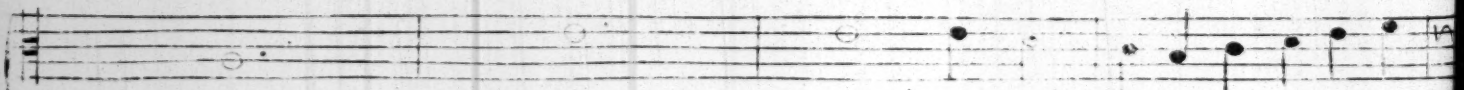
Give the King Thy Judgments, Thy Judgments. O God, and Thy Righ—teous—acts, Thy

ness thy Righteousness unto thy Son

Righ—teous—ness un-to the King's Son. Then shall he judge the Peo—ple ac—cord—ing un-to



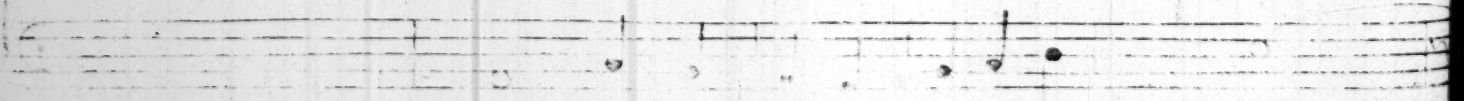
Right, and defend the Poor. the Moon — — — tains, the Moon — — — tains al- to shall bring



Pe — — — ce. little little little



Peace, and the lit-tle, lit-tle, lit-tle Hat — — —



Continued.

51

little little little

Right-teo-ul-nels un-to the Peo-ple and the

Hil-

CHORUS.

Hills

In his

to, Right-teo-ul-nels un-to the Peo-ple.

In his Time shall the

:S:

In his time & Righteous shall flour- ish and a
 time in his time & Righteous shall flour- ish: Yea, and A-bundance of
 Righteous flour- ish Righteous shall flour- ish

Bundance of Peace and a bundance of Peace
 Pea—ce, and Abundance of Pea—ce for us at the Abou—n—t—rich

Bles-sed be & Go—

53

Bles-sed be the LORD God, ev'n the Go—d of the Earth, who on-ly doth won-d'rous Things:

CHORUS.

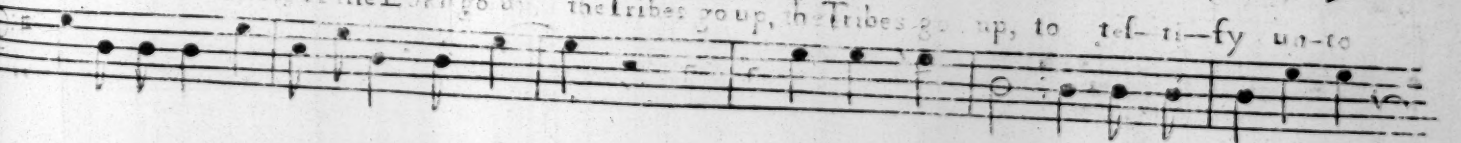
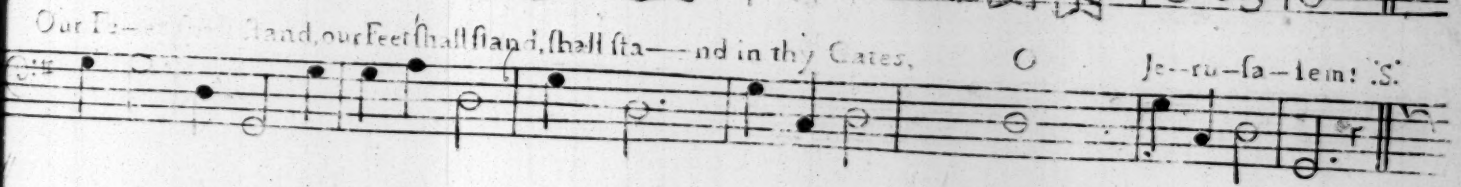
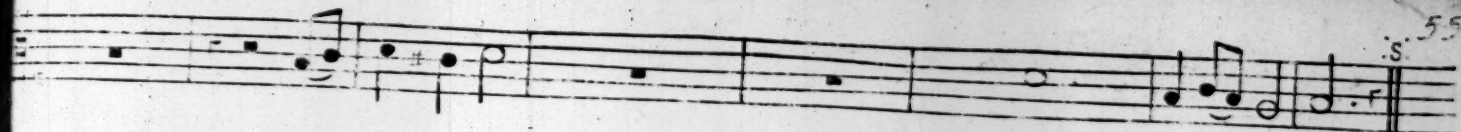
And bles-sed be the Name of His Ma-jes-ty for e-ver; and all the Earth shall be

filled with His Majesty, Amen, A-men. Hal. H: H: Hal-le-lu-jah: jah.

An ANTHEM. *Op.* CXXII.

I was glad, I was glad when they said unto me, we will go into the House of the Lord. S.

Continued



If-ra-el, and to give Thanks unto the LORD: O pray for Peace of Je-ru-sa-lene. Peace be within

//

thy Walls, Peace be within thy Walls, and Plen-te-ous-ness, and Plenteous-ness within thy Pa-laces.

(HALALUJA)

S: An ANTHEM. P/. CXLVIII.

57

O praise the Lord of Heaven, praise Him all ye Angels, praise Him Sun & Moon, Earth & Wa-ters,

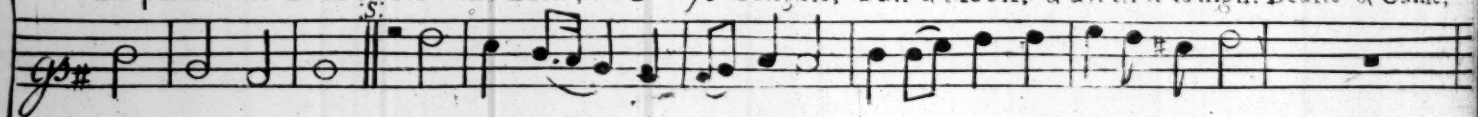
Kings & Judges, Men & Angels, praise His Name, His Name, ll: ll: ll: praise, praise His Name for e-ver. S:

For He spake the Word, and all were made; and what He did command were soon cre-a-ted:

H



So praise the LORD: Praise the LORD, O ye Angels, Sun & Moon, & all that is high: Beasts & Cattle,



Earth & Waters, creeping Things, & fly—ing Fowls, young Men, & Maids; old Men & Babes;

Continued.

S. 59

And all People praise the LORD, praise the LORD, praise, praise the LORD.

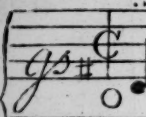

HAL.

Hallelujah, :||: :||: :||: :||:


Hal—Hal—:||:

Hal—lelu-jah.

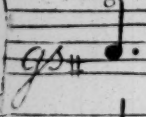
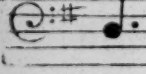
:S: An ANTHEM. P. XLVII:


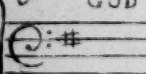
gs#  *C:#* 

O clap your Hands to-ge-ther, all ye Peo-ple, clap your Hands to-ge-ther, O clap your Hands to-ge-ther.

gs#  *C:#* 

II. Sing, sing, sing, un-to the LORD, with a Voice of Me-lo-dy, with a Voi-ce of Melo-dy. :S: God is gone u-p.

gs#  *C:#* 

gs#  *C:#* 

God is gone up with a mer-ry Noife, and y^e LORn with y^e Sound of a Trumpet. :S:

Continued.

CHO.

:S:

61

O sing Praises, sing Praises unto our God; sing Praises, sing Praises un-to our King: For the Lord is high, and to be fear'd:

CHO.

:S:

And he is y^e great Ki—ng, the great Ki—ng, the great Ki—ng over all y^e Earth. :S:

(HAL as page 59)

62 An ANTHEM, for Christmas-Day, Luke II.

(Solo.) *Tutti.*

Organo. Be-hold, I bring ye Tidings, behold, I bring ye Tidings, glad Tidings of great Joy! Behold, behold.

behold, I bring ye Ti-dings, glad Ti-dings, glad Tidings of great Joy. glad Ti-dings, glad Ti-dings,

which shall be un-to you, and to all Peo-ple. For un-to you, this Day is born a Sav'our, a

Continued.

S.

(Solo.)

(Tutt.)

63

Sav'our who is CHRIST the LORD. And this shall be a Sign un-to you; ye shall find

The Babe meanly wrapt in swathing Bands, and laid in a Manger.

DOXOLOGY.

Glory be

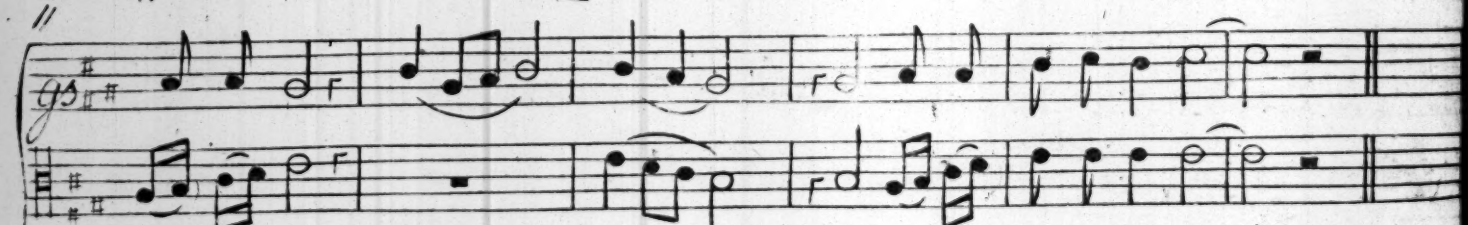
(Trebte.)

Glo-ry be to God on High, Peace be on Earth.

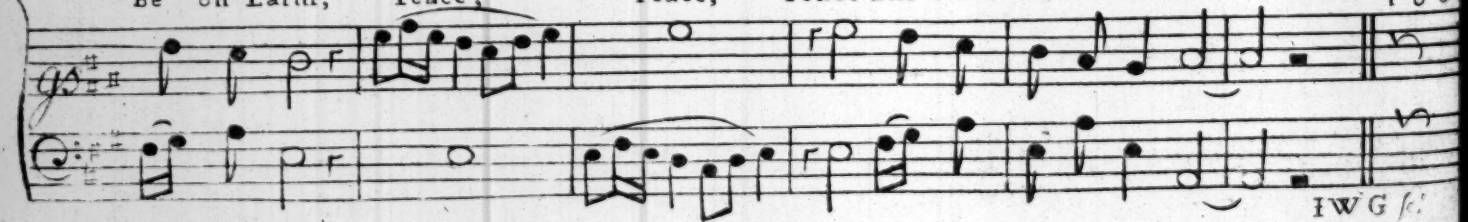
Good-will towards Men,



Peace be on Earth, and Goodwill towards Men: Peace and Goodwill. Peace, Peace,



be on Earth, Peace, Peace, Peace and Goodwill towards Men. (HAL. as page 5)



AN ANTHEM. XXXIII

Honor.

Treble.

65

Re-joice in the Lord, O ye Righteous, rejoice, re-joice in the Lord, re-joice

CHO.

re-joice in the Lord, O ye Righteous, For it be-com-eth well the Just, the Just to be thank-full. S.

(Counter.)

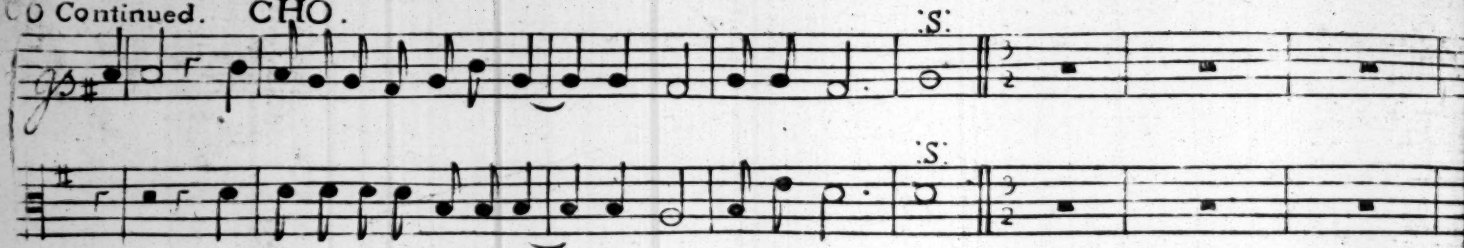
(Treble.)

(Tenor.)

Let all stand in Awe, let all stand in Awe, stand in Awe of the Lord; for the Earth it is full of His

I

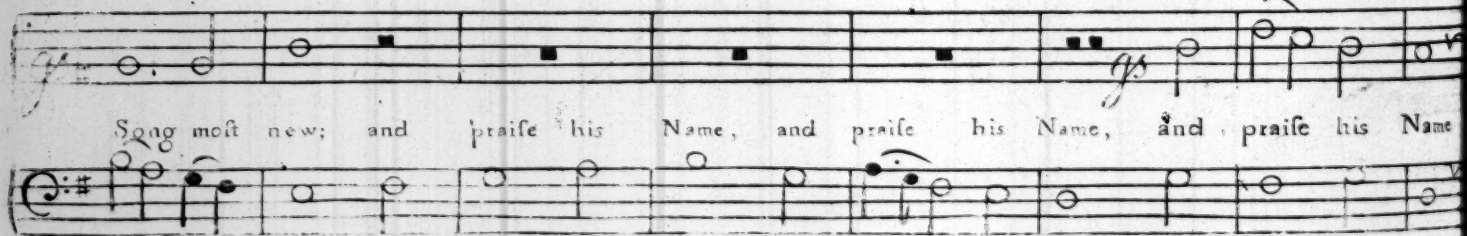
Continued. CHO.



Goodness; and it becometh well the just the just to be thank—ful. Sing to the Lord a



Treble.



Sing most new; and praise his Name, and praise his Name, and praise his Name

Continued

CHO.

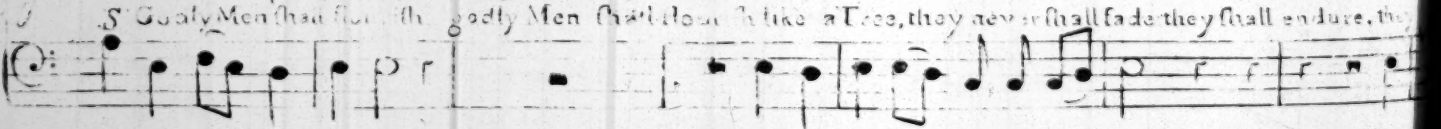
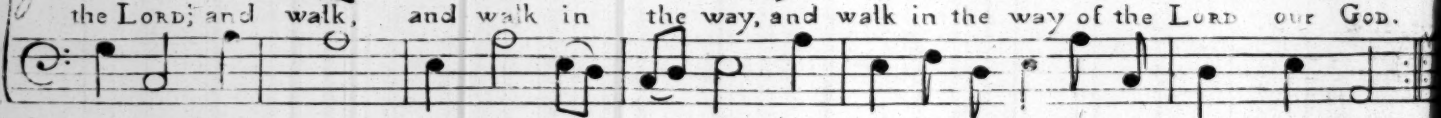
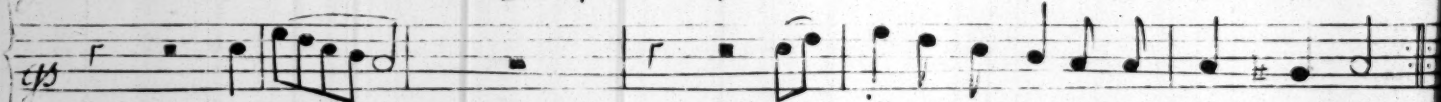
67.

with a good Courage. Re-joice in the Lord. O ye Right-teous, and praise Him with Lute & Harp :

CHO.

S: HAL.

For it becometh well S Just, the Just to be thankful. S: Hal. ll: ll: ll: Hal- - - - - lu-jah.



Continued.



shall endure, they shall endure for e-ver, for ever, for ever, fore-ver, and forever, their Peace shall endure for ever. S.



CHO.



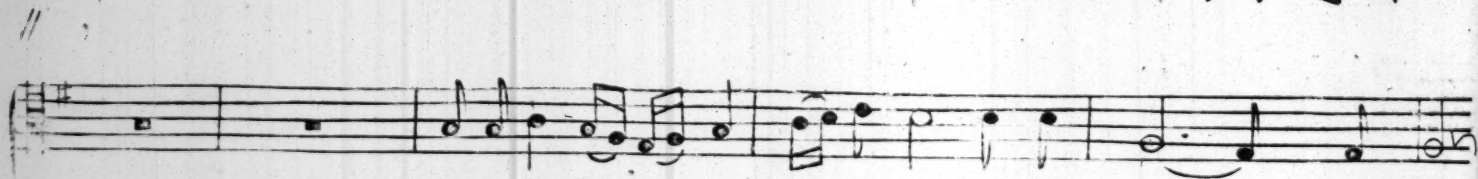
Halle-lu-jah, il: il: il: il: il: il: Halle—lu—jah



70 AN ANTHEM. ♫ LXVII.



God is merciful unto us, and bleſs us, and ſhew us the Light of Thy Countenance, and be me



merciful un-to us. That Thy Ways may be known up—on Earth, and Thy fav—ing Health





a—mo — ng all Na—tions. Let the People praise Thee, O God, ye and all the People praise Thee.



O let the Na-tions rejoice and be glad; for Thou shalt Judge y Folk right-eous-ly, and govern the Na-



tions of the Earth. Let the People praise Thee, O God, yea, let all y People praise Thee. Then shall the Earth
 bring forth her Increase; and God, even our own God shall give us His Blessing: God shall bless us and all the Ends of the
 World shall fear Him: all the Ends of the Wor—ld sha—ll fear Him.

Continued. DOXOLOGY. *Glory*

73

Glory

Glory be to y^e Father, and to y^e Son, and to y^e Ho-ly Ghost: as it was in y^e Beginning, is

G^lo-ry

Now, and ever shall be, World without End: A—men, A—men, Amen, Amen, A—men.

K.

74 AN ANTHEM. N. CIV.

O praise $\text{\textcircled{y}}$ Lord, O prai—se $\text{\textcircled{y}}$ Lord, O my Soul; O Lor—d my God, Thou art become exceeding

glo—ri—ous! Thou art clothed, Thou art cloa—red with Ma—jes—ty & Honour. S.

// CHO. 1st.

Thou deck'd art with Light, as it were with a Garment, thou Deck art ^dlight as it were with a Garmen & thou spread—

and thou spreadest $\text{\textcircled{y}}$ Wings & thou spreadest $\text{\textcircled{y}}$ Win—

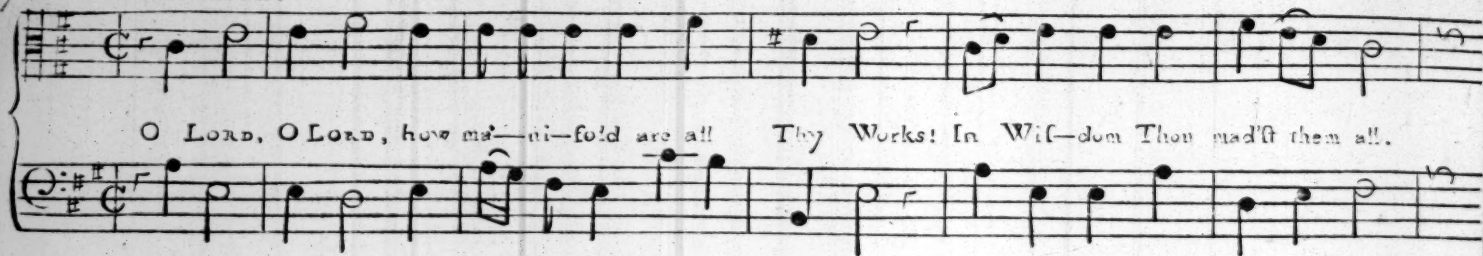


est the wings & thou spreadest γ Wings and Thou spreadest γ Wings of γ Heavns as it were with a Curtain.



He laid γ Foun-dations of γ Earth, and ri-deth on γ Wings of γ Wind: He cre-a-





O LORD, O LORD, how ma-ni-fold are all Thy Works! In Wis-dom Thou mad'st them all.

//

CHO.



The LORD shall re-joice in all His Works; and His praise shall endure, and His

Continued.

5. (2.)

77

2.

S. ever

S. (2.)

Hal

- 16 -

78 An ANTHEM. N. CVII.



// They, they that go down to y Sea in Ships, and oc-cupy their Bus'ness in great Waters, these Men see God's Wonders



these Men se—e, these Men se—e His Wonders, His great & mighty Wonders in y Deep.



// For He commandeth y sto—r—my Winds to blow, and He lifeth up y Wav—es thereof:



They are mount'd up as it were into Heaven; and then down, down in—to y Deep; and their So



melts away with Trouble; they stagger to & fro like a drunken Man, and ar—e at their Wits End.



Continued.

Then, then they cry unto God in their Trouble, and y^e Storm is still'd: and He brings them to y^e Ha-ven

where they would be, and all re-joice, all re-joice, all re-joice, and at—l re-joice.

CHO.

So let all Men confess Gods Works & Goodness & give thanks, & give thanks & give thanks for His Kindness, for His Kindness ro² Some of Men. (H. C. L. as page 91.)

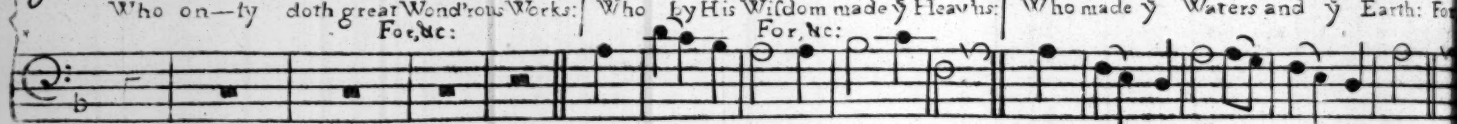
80 AN ANTHEM. N. CXXXVI.



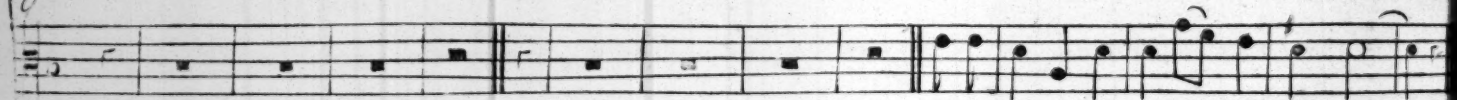
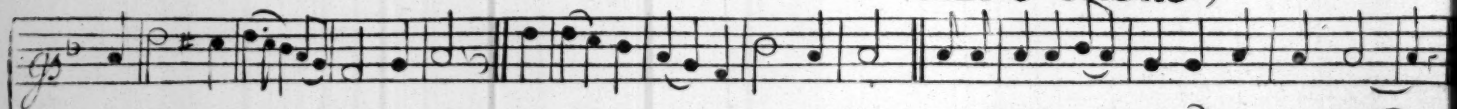
O give ye Thanks un-to ſ LORD: Givethanks un-to ſ God of gods: O thank ſ LORD, ſ LORD of lords: For
 Cho. For, &c: For, &c:



Who on—ty doth great Wond'rous Works: Who by His Wiſdom made ſ Heav'ns: Who made ſ Waters and ſ Earth: For
 For, &c: For, &c:

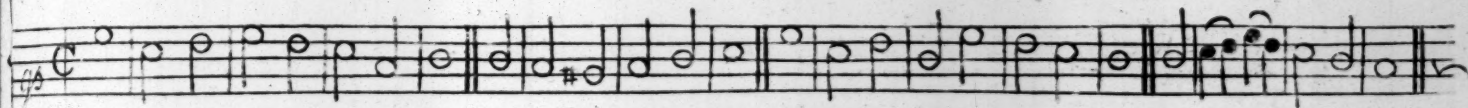
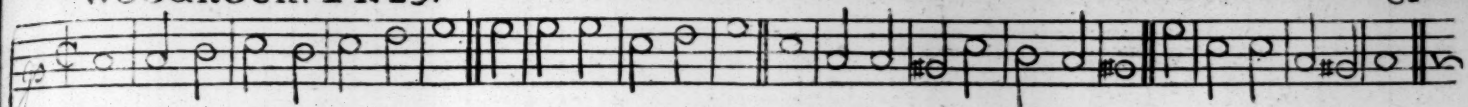


(PIENO-CHORO.)

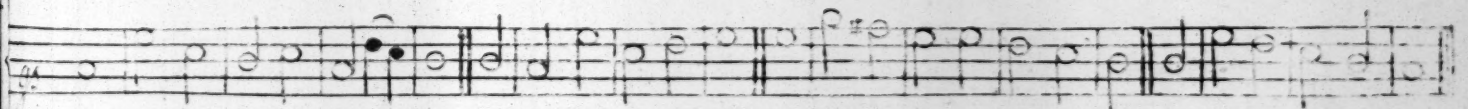
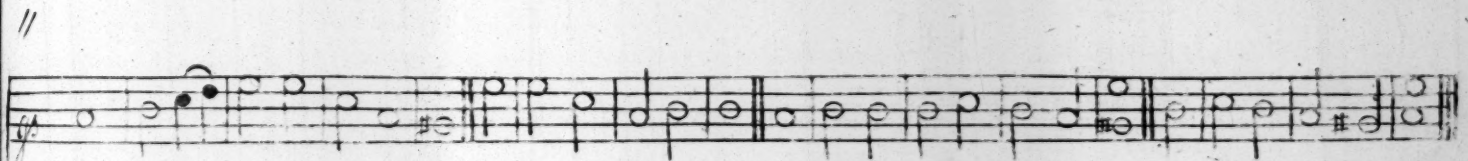


The glorious Sun to rule ſ Day: And Moon & Stars to rule ſ Night: For His Mercy en-dureth for e—ver.
 For, &c:



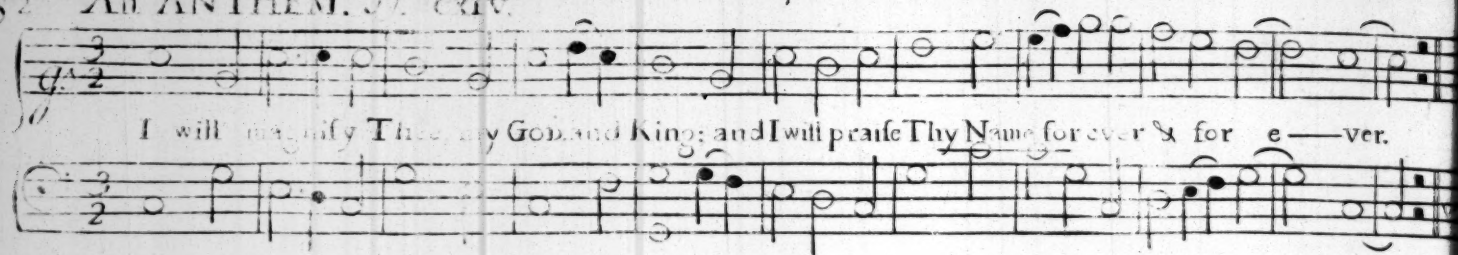


The Lord himself, y^e mighty Lord, vouchsafes to be my Guide; y^e Shepherd by whose constant Care my Wants are all supply'd.

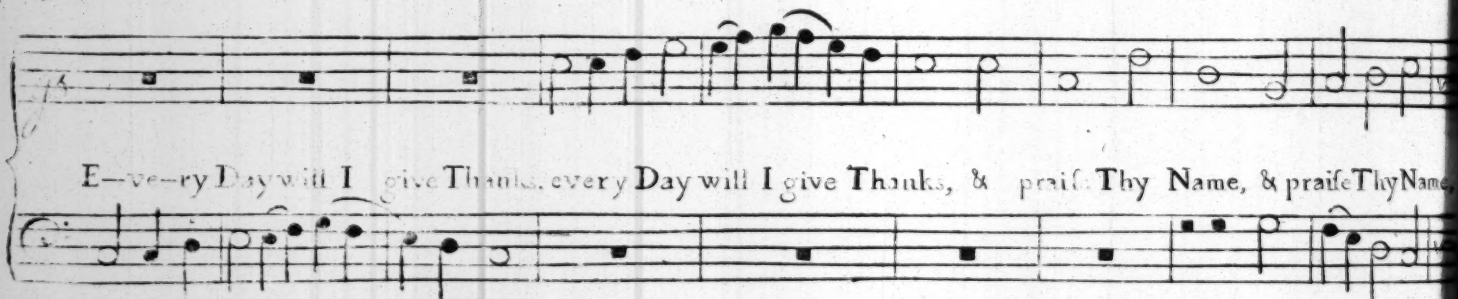


In tender Grass he makes me feed; & gently there repote: Then lead me to cool Shades, where refreshing Waters flows.

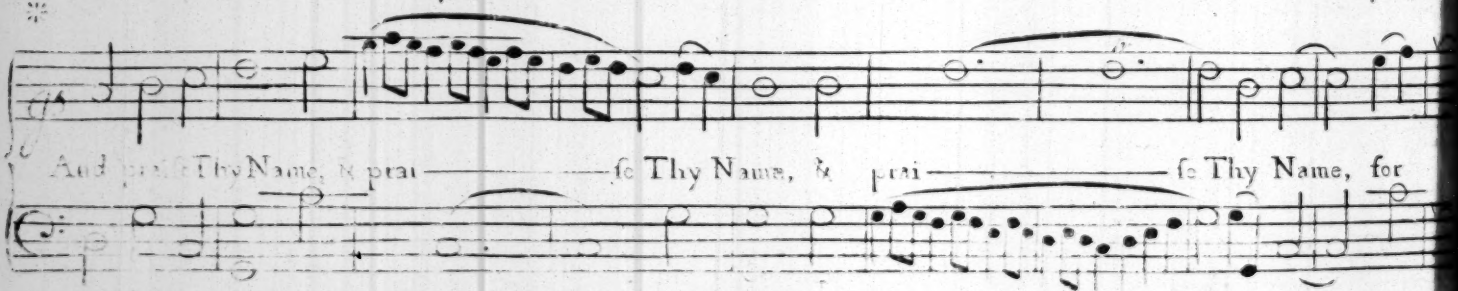




I will magnify Thee, my God and King; and I will praise Thy Name for ever & for e—ver.



E—ve—ry Day will I give Thanks, every Day will I give Thanks, & praise Thy Name, & praise Thy Name,



And praise Thy Name, & prai—se Thy Name, & prai—se Thy Name, for

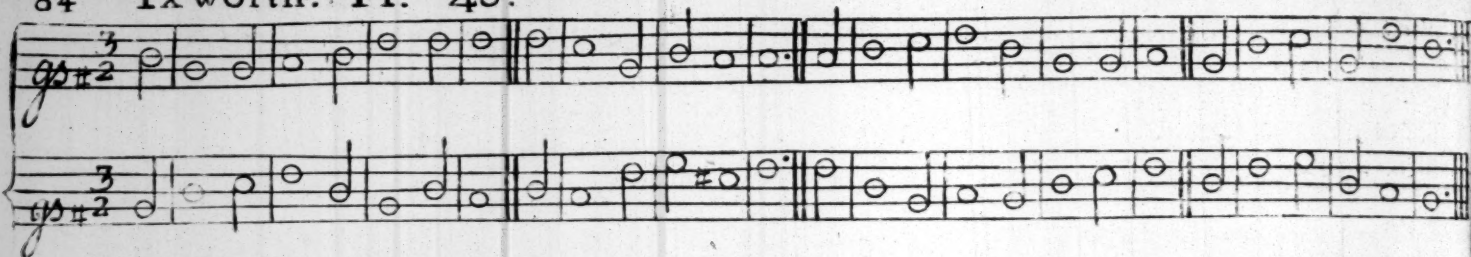
Continued.

83

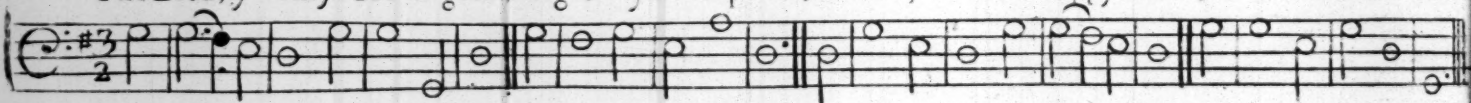
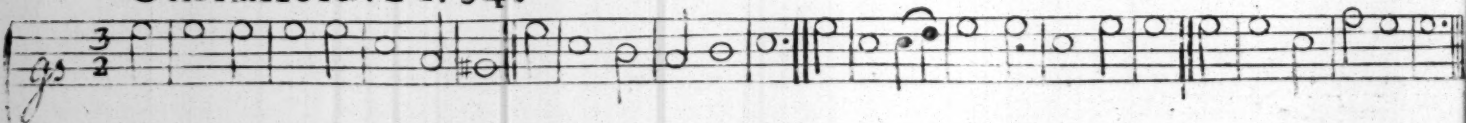
ever for ever. Great is the Lord, great is the Lord, worthy to be praised,

worthy to be praised. there is no End of His Greatness, there is no End, there is no End,

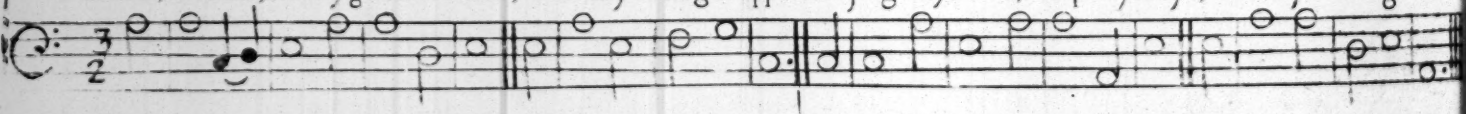
And there is no End, no End of His Greatness. Hal

84 Ixworth. Pf. 48th

The Lord, & only God is great, and greatly to be prais'd; In Zion, on whose happy Mount, his sacred Throne is rais'd.

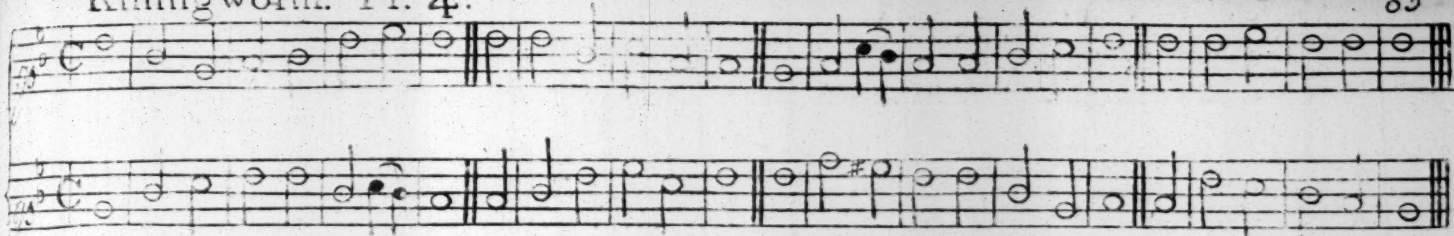
Chelmsford. Pf. 54th

Lord, save me, for thy glorious Name, & in thy Strength appear: To judge my Cause; accept my Pray'r, & to my Words give Ear.



Killingworth. Pf. 4.th

85



O Lord, that art my righteous Judge, to my Complaints give Ear; Thou still redeem'st me from Distress, have Mercy, Lord, & hear.



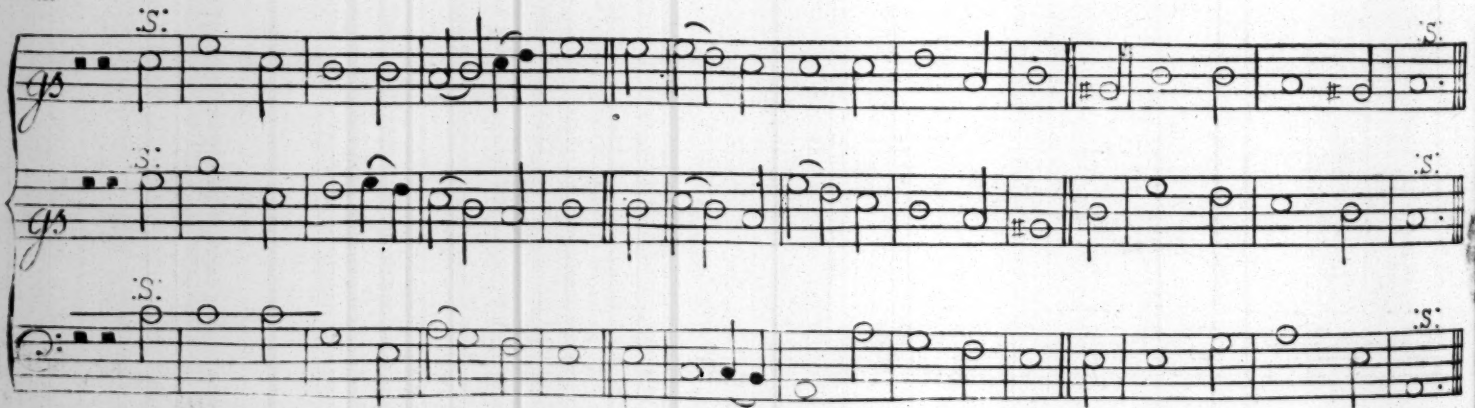
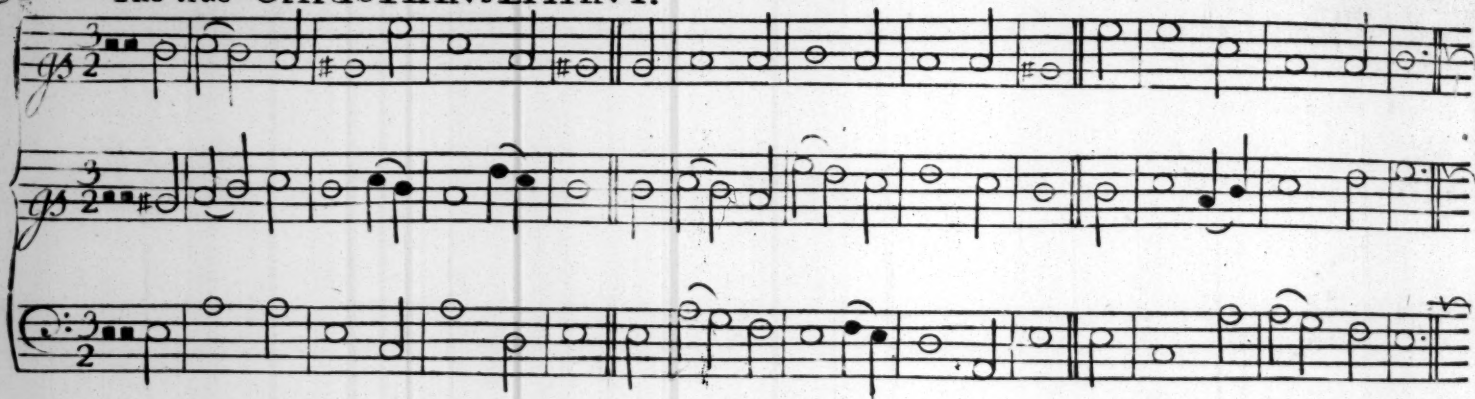
Wellingtonbrough. Pf. 6.th



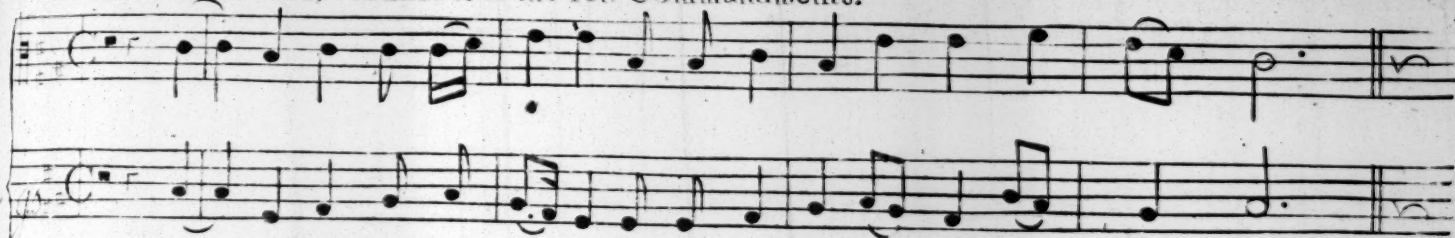
Thy dreadfull Anger, Lord restrain, & spare a Wretch forlorn: Correct me not in thy fierce Wrath, too heavy to be born.



The true CHRISTIAN'S LITANY.



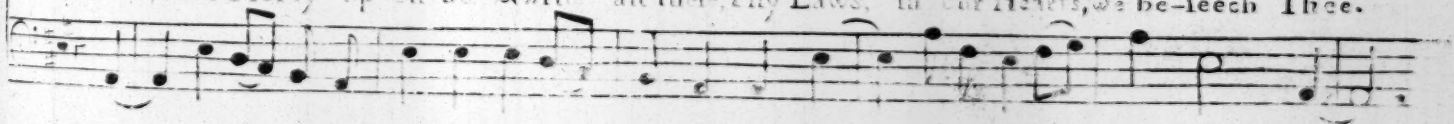
A New RESPONSE, or Answer to the Ten Commandments.



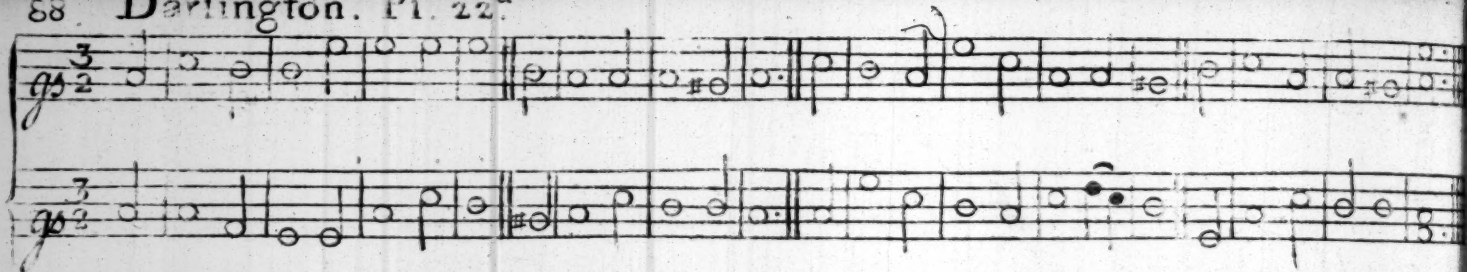
Lord, have Mer-cy up-on us: and in-cline our Hearts to keep this Law.



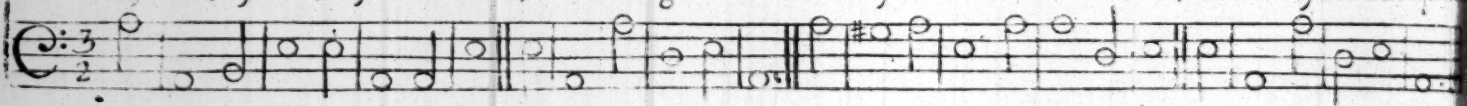
Lord, have Mercy up-on us: & write all these Thy Laws, in our Hearts, we be-seech Thee.



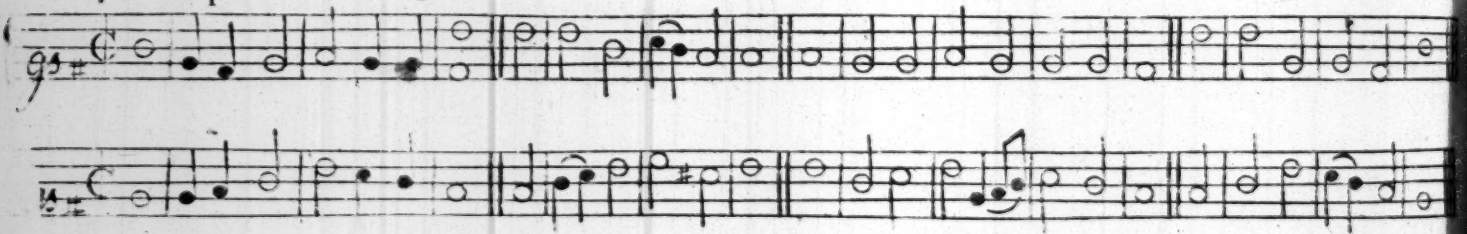
88. Darlington. Pf. 22^d



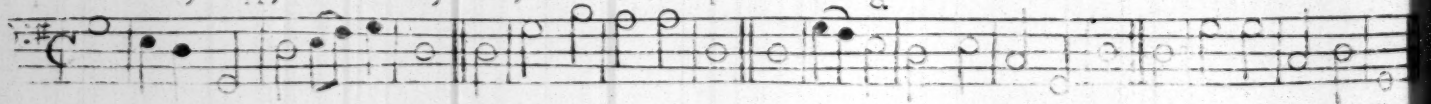
My God, my God, why leav'st thou me, when Ith am in faint? O! why so far from me remov'd, & from my loud Complaint



Newport. Pf. 15th

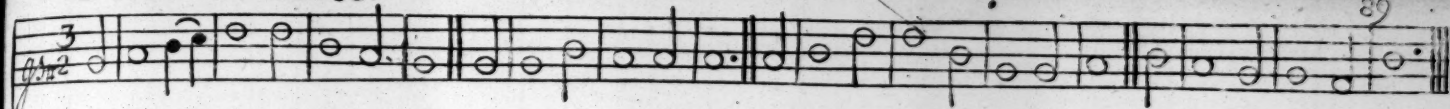


Lord how happy Men that may to thy Blest Courts repair? Not Stranger like to visit them, but to inhabit there?



Belford. Pf. 33.^d

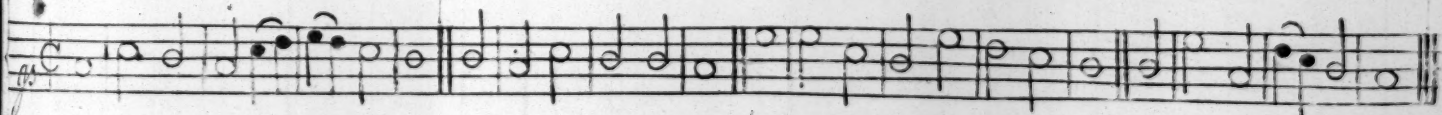
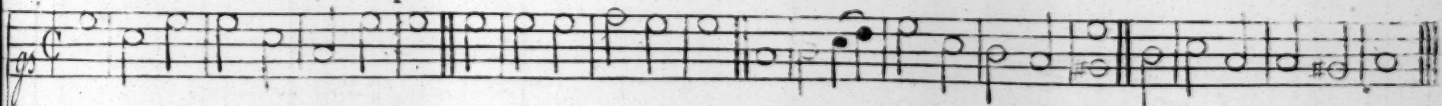
29



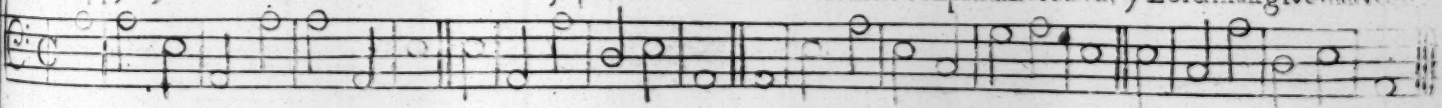
Let all \hat{y} Just to God with Joy, their chearful Voices raise; For well \hat{y} Righteous it becomes to sing glad Song of Praise.



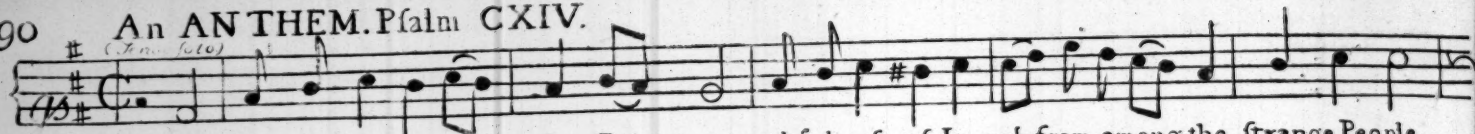
Portsmouth Pf. 41.st



Happy: \hat{y} Man, whose tender Care relieves \hat{y} poor Distress'd. When troubles compass him around, \hat{y} Lord shall give him R



An ANTHEM. Psalm CXIV.



* When If-ra-el came out of E-gypt, and y^e house of Ia-cob from among the strange People,

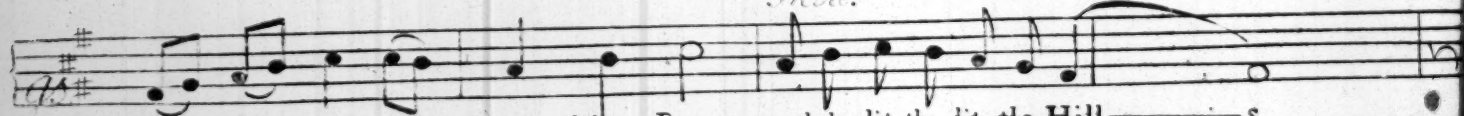


Iu-dah was his Sanctu-a-ry, and If-ra-el was his Dominion. The Sea saw it and fled,

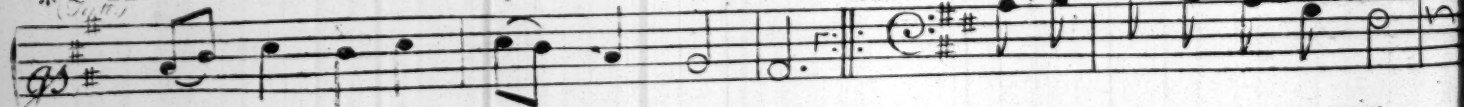


*

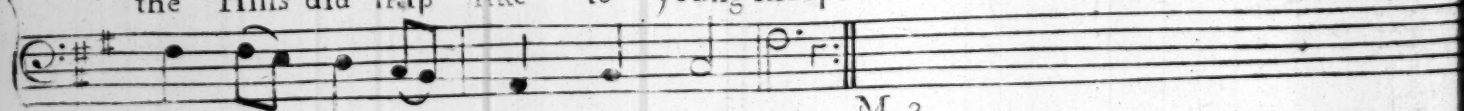
Treble.



* And the Mountains skipt like Rams, and the lit-tle lit-tle Hill—s,

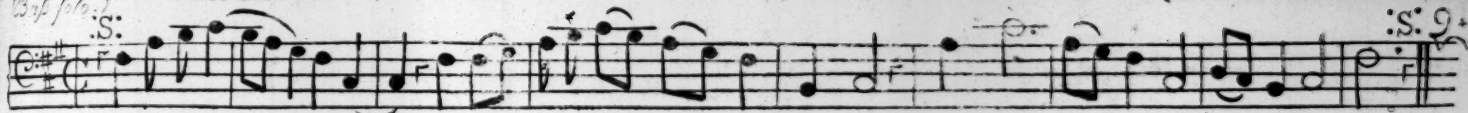


the Hills did skip like to young sheep.— * And the lit-tle lit-tle Hills,



Continued

(Org. solo.)



* What ailed the, O Sea, O why wast thou Jordan driven back? and why skipped ye, O ye Mountains: -



O fear the Lord, and trem-ble: fear the Lord, & tremble, yea tremble at His Pre-sence: and -



*

(Vio.)

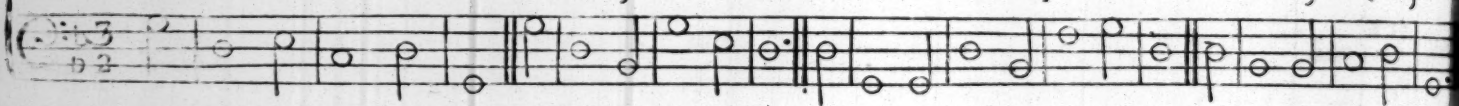
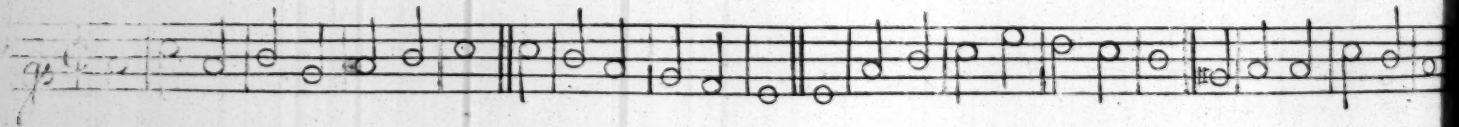


Praise, praise the God of Jacob. Hal. || || || || || || || || Hallelujah.

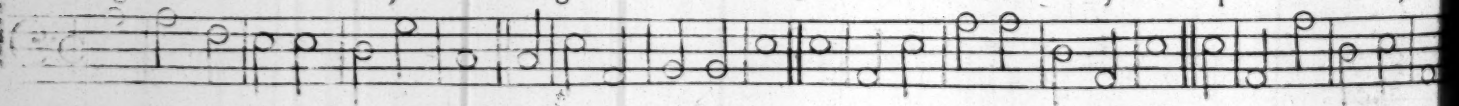


Utoxeter. Ps. 25th

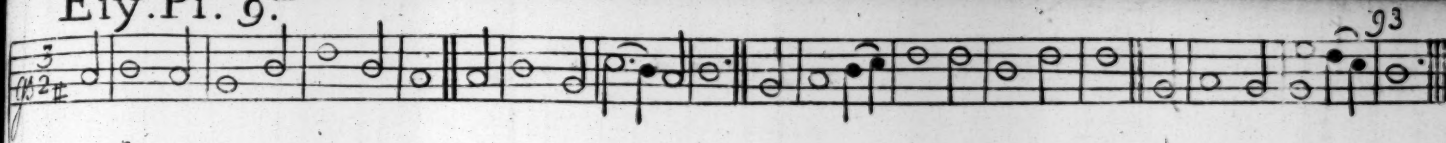
To God in whom I trust, I lift my Heart & Voice; O let me not be put to Shame, nor let my Foe^s rejoice.

Quinzay. Ps. 26th

Judge me, O Lord, for I & Paths of Righteousness have trod; I cannot fail, who all my trust repose in thee my God.



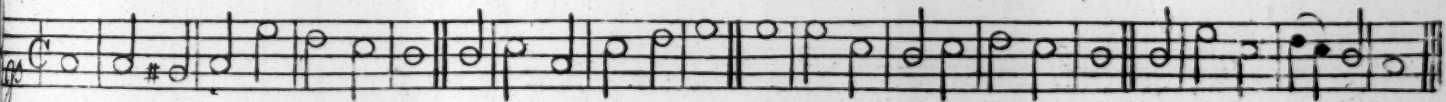
Ely. Pf. 9.th



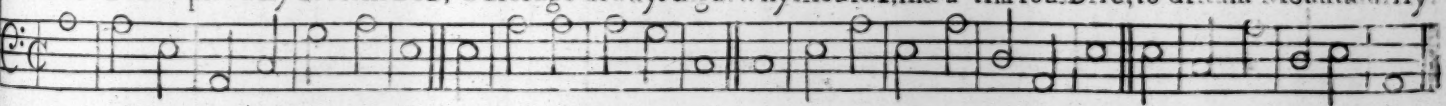
To celebrate thy Praise O Lord, I will my Heart prepare: To all \hat{y} lifting World thy Works, thy wondrous Works declare.



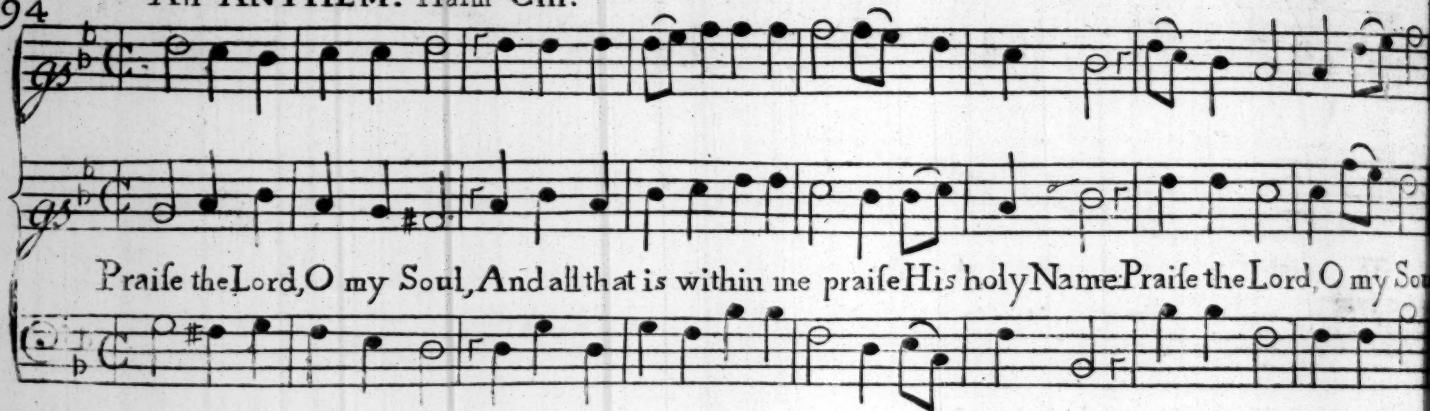
Banbury. Pf. 11.th



Since I have plac'd my Trust in God, a Refuge always nigh: Why should I, like a tim'rous Bird, to distant Mountains fly



An ANTHEM. Psalm CIII.



Praise the Lord, O my Soul, And all that is within me praise His holy Name Praise the Lord, O my Soul

*



And forget not all his Bene-fits; Who forgiveth all thy Sins, and heal-eth all thine In-fir-mi-ties.

Wantage.

A.W. 95



Bray. Hymn 20. B. 1. D. W.

A.W.



Awake my Heart arise my Tongue Prepare a tune full Voice In Gods Life of all my Joys Aloud will I rejoice Aloud will I rejoice.



Axxminster. Pf. 1.st

How bleſſed is he who ne'er conſents by ill Advice to walk: Nor ſtand in Sinners Way nor ſits Where Men prophane lyte

Lutterworth. Pf. 42.^d

As pants y Hart for cooling Streams, when heated in y Chace; So longs my Soul, O God, for thee, & thy reſreſhing Grace

Farnham. Pf. 62.^d

NO 61

My Soul for help on God relies, From him alone my ſafety flows: My Rock, my health, y ſtrength ſup^{plies,} To bear y Scorn of all my Fo

The End.